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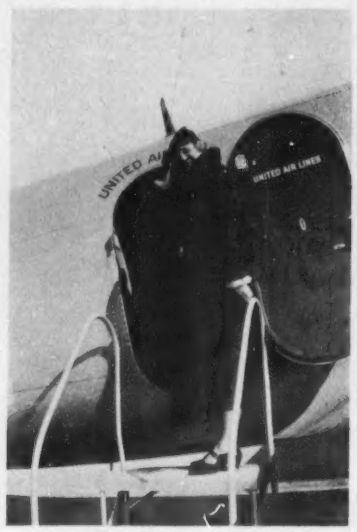
JEAN TENNYSON

Includes Mimi in Boheme, Nedda in Pagliacci and Marguerite in Faust Among the Roles Which She Has Sung with the Chicago City Opera This Season

WITH YEHUDI MENUHIN IN SOUTH AFRICA.
The boy violinist (center) on his around the world tour stops at Johannesburg where he had his first sight of the inside of a gold mine. He is shown here with other members of his family just before going underground in the East Geduld Mine. Left to right: Marcel Gazelle, Menuhin's accompanist, Moshe Menuhin, Yaltah Menuhin, Hephzibah Menuhin, Yehudi Menuhin, A. S. Knight, general manager of the mine, Mrs. Menuhin, and H. R. Hill, consulting engineer for the Union Corporation, Ltd. (Wallygreen Studio.)

LAJOS SHUK
director of the Buffalo Philharmonic Orchestra, presented Hindemith's Mathis der Mahler at the November 19 concert in Elmwood Music Hall, Buffalo, N. Y.

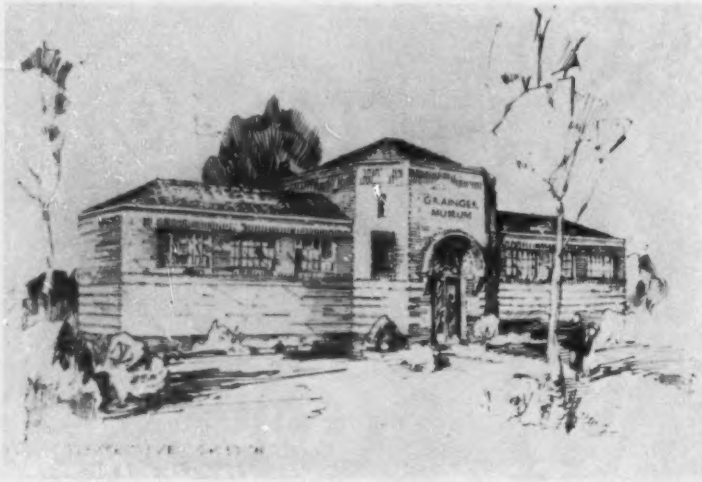


ELISABETH RETHBERG,
now fulfilling a four weeks' engagement with the San Francisco Opera before returning for her appearances with the Metropolitan Opera, must use the airlines in order to fulfill concert engagements between opera schedules. The photograph shows her en-route from San Francisco to Spokane and Tacoma, Wash., to sing recitals in those cities between Monday and Saturday opera appearances in San Francisco.

KIRSTEN FLAGSTAD and CHARLES O'CONNELL,
manager of artists for the RCA-Victor Company. The picture shows Mme. Flagstad about to play her first recording, the Liebestod from Tristan and Isolde.

DR. GEORGE LIEBLING
included three of his own piano compositions, four Liszt numbers and arrangements of Gounod and Delibes works in his recital on November 17 at the Burnham Studios in Hollywood. He was assisted by Laurel Nemeth Saunders, soprano of the Lazar Samoiloff Studio.

THE HART HOUSE QUARTET
in front of Evangeline's statue at Grand Pré. They have completed a tour of Nova Scotia, New Brunswick and Prince Edward Island.



GRAINGER'S MUSEUM, MELBOURNE, AUSTRALIA.
The proceeds from Percy Grainger's Australian tour are being applied to the erection of a "Grainger Museum" in the grounds of the University of Melbourne. The museum will house many relics of the composer's parents and relatives, musical and literary manuscripts of Grieg and others, and is to be dedicated to the ideas of the universality and continuity of musical culture throughout the world; the indebtedness of talented persons to each other and to their parents, teachers or guardians; and the fruits of national and racial self-awareness in the arts. Melbourne is Mr. Grainger's birthplace.

GERTRUD WETTERGREN,
Swedish mezzo-soprano, arrived on the SS. Gripsholm for her debut this season at the Metropolitan Opera. With her is her husband, Eric Wettergren, director of the National Museum, of Stockholm and one of Sweden's foremost experts on industrial art and handicraft. (Ella Barnett photo)

CAROLYN M. CRAMP
presented Maunder's Song of Thanksgiving at Clinton Avenue Community Church, Brooklyn, N. Y., November 24. November 26, she gave an organ recital in Pottsville, Pa., and on November 30, in Reading, Pa. (Mishkin photo)

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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Chicago Opera Gives Tannhäuser and Premiers Leginska's Gale

Stueckgold and Rayner Among Applauded Artists in Wagnerian Work —Dramatic One-Act Score by Woman Composer Wins Warm Success, Under Her Baton, for John Charles Thomas and Co-artists—Rachmaninoff, Miriam Winslow Dancers and Ballet Russe Welcomed

By RENÉ DEVRIES

CHICAGO.—The past week was again surcharged with musical events. The performance of Tannhäuser given at the matinee on November 23 brought a new Elisabeth in the person of Grete Stueckgold and a new Tannhäuser in the tenor, Sydney Rayner. The world premiere of Ethel Leginska's one-act opera, Gale, was given in the evening with John Charles Thomas, Frank Forest, Julia Peters, Helen Bartush, Mari Barova and Mark Love. Another novelty, given on the same evening, was a ballet entitled Love Song, choreography and scenario by Ruth Page, music by Franz Schubert and orchestration by Wesley LaViolette and Rudolph Ganz. Rachmaninoff, the Miriam Winslow dancers, Col. W. de Basil's Ballet Russe and Mila Kocova furnished Sunday's musical attractions.

In the performance of Tannhäuser, Grete Stueckgold, who had made such a deep impression in Rosenkavalier, was cast as Elisabeth and to her went the honors of the afternoon. Beautiful to look at, she sang Dich theure Halle as it has seldom been heard on our stage. Sydney Rayner delivered his music with telling accent. Eleanor LaMance's pulchritude and vocal splendor were much in evidence as Venus. Chase Baromeo finds the role of Hermann, the Landgrave, one of the best in his varied repertoire. The balance of the cast was adequate and Henry Weber conducted.

LEGINSKA OPERA IN PREMIERE

Gale (The Haunting), a one-act opera in three scenes by the conductor-composer, Ethel Leginska, found much favor with our opera-goers when it saw the footlights for the first time at the Civic Opera House.

The plot deals with two brothers, one a squire in a harbor town of Cornwall and the other a light-hearted sailor. As the scene opens, Jenifer and her mother, Morwenna, and Gale, await the return of her sweetheart, Pascoe, from the sea trip which is supposed to be his last since they expect him to marry Jenifer and turn farmer. The young "tar" returns but with different plans for his future. He cares no more for Jenifer and returned only to claim the gold amassed through the clever handling of his brother, Gale. The latter has become a miser and considers the fortune his and, as he discovers Pascoe removing the gold from its hiding place, Gale murders him with poisoned wine. Before dying, Pascoe tells his brother that he will return to haunt him the balance of his days. Indeed, no later than the following day Pascoe's ghost makes its appearance at nightfall. Brother Gale feels his reason tottering and he follows the ghost to the pool where Pascoe's body was thrown. The ghost points to the pool and Gale throws himself into its depths as the curtain comes down.

It is a good story, quickly told and, like the music, would have scored even a greater success had the intermissions been of briefer duration. A twenty-minute *entre'acte* between each scene lessened the growing intensity of the spectators. A melodrama of this kind, for which Miss Leginska has written music which our chronometer revealed is only of forty-five minutes' duration, should not take two hours to be performed. There should not be any break in the action. The scenery could easily be changed by darkening the stage.

A SPIRITED SCORE

Miss Leginska is as good a composer as a conductor and this means much. For the first scene, the marketplace of Stowe, Cornwall, in 1830, she has written music reminiscent of folklore of Cornwall—highly spirited, bubbling with humor and joyful and which well prefaces the second episode, which also begins gayly. In the third scene, after Gale has murdered his sailor brother, Pascoe, and is haunted by the living spirit of the dead, the music suddenly becomes tragic and here we find Leginska at her best, even though our ears caught strains of Tschaikowsky, Wagner and even Gruenberg. But for all that, Miss Leginska's music is original, well conceived and interesting and, to be quite candid, it is one of the best short operas produced here in many a year.

The work was well received and Leginska and the interpreters were recalled time after time by an audience that showed unmistakably its pleasure towards the composer and the principal protagonists.

TRIUMPH FOR THOMAS

It may be that Leginska had John Charles Thomas in mind when she composed Gale. If so, the choice was a happy one, as the popular baritone found occasion to display the beauty of his sonorous voice and a flair for acting heretofore unsuspected. It must be added that the interpreter of Gale shoulders the task of making the opera a success or a failure and its more than cordial reception was in a great measure due to John Charles Thomas. To him also goes credit for enunciating the English text so well as to make every word understandable. The same unfortunately cannot be written regarding some of his colleagues—all Americans. To many of them the English language seemed foreign. Frank Forest, as Pascoe, rose to great heights. Vocally excellent, he too well deserves to be classified among the foremost American actor-singers of the day. Julia Peters sang well the music given to Jenifer, but her make-up gave reason for Pascoe's apparent indifference towards his betrothed. Helen Bartush surprised her most sanguine admirers through her excellent singing and acting of the role of Morwenna, mother of Jenifer. Mari Barova was a pretty Antika and Mark Love and his hat were much in evidence as Farmer Sowden.

Little need be said of the Love Song, the ballet, only that Ganz and LaViolette have orchestrated Schubert's music well and that Ruth Page, Bentley Stone, Virginia Nugent and the ballet danced rhythmically under Mr. Ganz's decisive beat.

(*Continued on page* 12)

Berlin Retains Deep Interest In All Forms of Concert Life

Many Singers and Instrumentalists Heard—Chamber Music Flourishes —Philharmonic Orchestra Maintains Wonted Standards— Non-Aryan Cellist Causes Retirement of Quartet

By HEINRICH FRANKE

BERLIN.—Contrary to the pessimistic opinions which many people entertained, the Berlin season started action along an unexpectedly broad front. The month of October alone brought the capital over eighty concerts.

Heading the list of singers, Rosalind von Schirach, soprano, sister of Baldur, chief of the Hitler Youth movement, inaugurated the campaign. Concerts by Emmy Leisner, alto; Miliza Kurjus, coloratura, accompanied by Michael Raucheisen, and Fritz Soot, tenor, followed, not to overlook Heinrich Schlusnus in a *Lieder Abend*. F. Lohmann, bass-baritone and professor at the Staatliche Musikhochschule, sang Schubert's Winterreise, while tenor Karl Erb's program was made up of Schubert, Wolff and Brahms. The veteran singer Ludwig Wüllner, aged seventy-five, who received a state pension of two thousand marks a year, recited songs of the same composers.

INSTRUMENTALISTS PROLIFIC

The instrumental soloists—violin, cello, piano, organ—were represented with twenty-two concerts. Outstanding among these were Claudio Arrau, who played the first two of a series of recitals in which he is to present all the piano works of Bach; and Frederic Lamond, who gave the first of his series of seven historical recitals ranging from the ancients to the moderns. Elly Ney presented Beethoven's fifth piano concerto with the Philharmonic Orchestra, her effort to be both soloist and conductor at the same time being at best a risky undertaking and as an experiment successful only in parts. Two concerts by the French pianist, Alfred Cortot, aroused the enthusiasm of his admirers, and Walter Rehberg, champion of the Jankopiano (terrace shaped keyboard) showed that Bach, Beethoven and Liszt can be done on this instrument as well as on an ordinary piano.

CHAMBER MUSIC

Chamber music had its innings at the hands of the Weitzmann Trio, the Prisca Quartet, and the Wendling Quartet. The Klinger Quartet, a concert standby of the past fifteen years, which annually gave at least six concerts in Berlin (and has played everywhere in the Reich) is no longer permitted to perform, since Karl Klinger was unwilling to give up his non-Aryan cellist, Ernst Silberstein.

PHILHARMONIC IN LEAD

The Philharmonic Orchestra keeps the record of success, especially under the baton of *Staatsrat* Wilhelm Furtwängler. His conducting of Beethoven's ninth assisted by the Kittel Chorus was a particularly festive occasion, as it was the hundredth time that the Kittel Chorus has sung the monumental work. Messrs. Hitler, Goering, and Goebbels were present and Bruno Kittel was awarded

(*Continued on page* 6)

Barcelona Endorses Art of Arbos

Spanish Listeners Approve Albeniz in Orchestral Form—Veteran DeGreef Still in Concert Trim

By BALTASAR SAMPER

BARCELONA.—The Pau Casals Orchestra is enjoying one of the best seasons in its history, every session being another well-merited success. A recent guest conductor of the organization—Casals is the regular leader—was Enrique Arbos who is popular here not only because of his pure art but also for a sentimental reason dear to Catalonians, namely his long friendship with such masters as Casals, Granados, and Albeniz, friendship which dates from the very beginnings of their careers.

Arbos seems to have discovered the secret of eternal youth, and in this appearance in Barcelona he disclosed an electrifying renewal of his qualities as a conductor, his exceptional artistic temperament, the energy and impetuous passion he displayed being moving to a high degree. His enthusiasm naturally communicated itself to the orchestra and they fell in with his every thought and gave us splendid interpretations of New World Symphony (Dvorak), fragments of Gretry, L'Ile joyeuse (Debussy), L'Apprenti-sorcier (Dukas) and Sinfonietta (Halffter). But where Arbos scored his greatest success was in his orchestration of Navarra, one of Albeniz' most wonderful pieces for piano. In the Arbos version, it is an outburst of dazzling color and light; and with what wisdom has Arbos transplanted the work to the orchestral domain! Ovation upon ovation was his reward.

The Romantic school of piano playing, the principal animator of which was Liszt, has not many living representatives, and it was therefore a particular pleasure—especially for our younger generation—to hear Arthur de Greef, disciple of Liszt at Weimar, intimate friend of Grieg and many other celebrities of that epoch. De Greef's success in Barcelona last season was so conclusive, he was re-engaged for this season: one concert with the Casals Orchestra in the Chamber Music Association, and a recital before the Audicions Intimes section of that society. Casals conducting, de Greef played the Grieg A minor concerto and the Liszt A major. His recital, consisting of Romantic works was also a great success, the eminent artist receiving an ovation for his presentation.

Operatic Novelties Promised For Music Lovers in Rome

Royal Opera Announces Lavish Program—St. Cecilia Schedules Outstanding Season—Augusteo Concerts Have Auspicious Opening

By STELLA SAXTON

ROME.—The program for the ninth season of the Royal Opera includes thirty-three performances with three world premieres and two works new to Rome. Cyrano de Bergerac, by Alfano, based on the comedy by Rostand, libretto by Henry Cain, Italian adaptation by Meano and Maestro Brusa; Notturno Romantico, by Arturo Rossato, music by Pick-Mangiagalli; and Il Dottor Oss, lyric fable by Antonio Lega, music by Annibale Bizzelli, are the creations. New to this centre will be Orseolo by Pizzetti, which was so richly given at the Florentine May, and which, here as there, will have Franca Somigli (Marion Clark), an American artist, in the leading soprano role; and Il Dibuk, dramatic legend by Anski, music by Ludovico Rocca.

TRADITIONAL DATE

The season will be inaugurated on the Eve of San Stefano (December 26), the traditional date for opening of all Italian opera houses, the Rome offering this night to be Iris (Mascagni) with tenor Gigli. This first night of the opera is always a sparkling social event with Rome's diplomatic and government corps, both church and state, its aristocracy and distinguished visitors present *en masse*—a gala occasion seldom equalled in the world.

ITALIAN COMPOSERS

In addition to the presentation of works by composers mentioned above, other Italians who will figure on the Royal Opera's roster this season are Rossini (L'Italiana in Algeri), Respighi (La Fiamma), Zandonai (Giulietta e Romeo), Cilea (Adrianna Lecouvreur), Montemezzi (L'Amore dei Tre Re) Puccini (Triptych), Verdi (Ballo in Maschera, La Forza del Destino), Giordano (Andrea Chenier), and others. French works will include Mignon by Thomas, Manon and Werther by Massenet, and Pelléas et Mélisande by Debussy, the last-named to be conducted by Albert Wolff, of Paris. Wagner's Tristan is also slated for performance. The list of singers naturally includes many well-known names, while the conductors of the *stagione* are Serafin, Vincenzo Bellezza and Oliviero de Fabritiis.

(*Continued on page* 6)

Paris Concerts Bring Hearing Of Japanese and Polish Music

Eisenberg Plays Boccherini Concerto With Orchestra—Boucherit-Chailley Prize Pupils Applauded—Kolisch Quartet Magnificent

PARIS.—Like Cicero, I hold with Plato that nothing so easily penetrates tender and sensitive souls as the varied sounds of music. Of those varied sounds, the past week has brought literally a super-abundance but how many souls were actually penetrated, I of course can not venture to say nor do I care.

Though its orchestration is thick in parts and needs to be rarified—one likes to hear the solo instrument in the big moments as well as the softer ones—Szymanowski's concerto for violin and orchestra, strikes me as a lovable work. When Szymanowski writes, it is ten to one that he has something to say and that what he has to say is worth saying. The new concerto is an example. It was given with the Colonne Orchestra, Paray conducting, Francescatti doing the solo part admirably. Dedicated to the memory of Paul Kochanski, who helped much in the violin part and wrote a brilliant cadenza which comes after the slow section, the work—it is played without stops between movements—is rich in thematic material, in formal logic, keen writing for the soloist, and in gorgeous orchestral color. Its success with the audience was considerable.

ÓZAWA PLEASES

Hisato Ozawa, Japanese composer who studied in Boston, particularly with our own Converse, led the Pasdeloup Orchestra through a program of Ravel, Berlioz, Rameau, Debussy, and Ozawa. His conducting created a sympathetic atmosphere and he was also admired for his compositions which, if not destined to startle the world with their originality, at least disclose engaging artistic temperament and technic already in possession of a masterful touch. The works of which Mr. Ozawa gave us the first hearing are A Voice at Sakura (sung sweetly by Maria Kurenko); second symphony, composed in 1934—a lovely slow movement consisting of two arias and two toccatas—and second piano concerto, written in 1935 (Gil-Marchex an excellent soloist) and giving the pianist much agreeable work to do while the orchestra dialogues behind him. Mr. Ozawa's themes and harmonies are evocative of his native country but he does not write geographical music, as you and I would if we attempted to marry our Oriental mentalities to Occidental technic.

FOUR LITTLE LADIES

They played as if many years familiarized to the knowledge of life and the world, yet with a juvenility that was all but fantastic. And none of these errantries which the grown-ups so often indulge in, no jaunder, no lingering along the way, but cool, straightforward, technically and musically decorous playing. They looked so sweet and dear in their little white frocks, and I thought, "Oh, dear, why can't I stop writing articles and do that too?"—all but the frocks of course, and the work of memorizing such terribly hard pieces.

First there was Alice Delcroix (Conservatoire First Prize 1935) who tossed off the Mendelssohn concerto just like nothing at all. Then there was Lola Bobesco (Conservatoire First Prize 1933) who played the Saint-Saëns concerto in B minor, No. 3, so well that it sounded high above the level of the commonplaceness it really has, and Denise Soriano (Conservatoire First Prize 1932, and who like the others hails from the Boucherit-Chailley school) who displayed delightful singing tone in the Beethoven Concerto, followed by Janine Andrade (Conservatoire First Prize 1931) who made the Lalo Spanish Symphony jingle with youth and joy. All this to accompaniments provided by the Colonne Orchestra under Paray and to the resounding plaudits of an enormous crowd.

EISENBERG SCORES

The Ecole Normale gives some of Paris' most artistic concerts. The organization recently had the happy idea to present Maurice Eisenberg in a Boccherini concerto, M. Alexananian conducting, a work which Eisenberg plays, it is my firm conviction, as no one else today. He is not a mere dissertator upon the music he performs—his music is himself, body and soul. People were also grateful to hear Concerts Royaux, en forme de Trios, by Rameau, presented by Mmes. Blancard, Ismard, and Mr. Eisenberg.

SAINT-SAËNS CELEBRATED

This composer's centenary still being a matter of special attention, it was only fit and proper that something be done about it on the black plates. The reproductions were so good that they made a highly acceptable concert. Heifetz, it goes without saying, plays the Introduction et Rondo Capriccioso (London Philharmonic, conducted by Barbirolli) with the last degree of *chic*, while Cortot demonstrates the utmost of French *savoir faire* in the difficult—and that is about all—piano concerto in C minor, Charles Munch leading the orchestra. Certain it is, neither of these pieces imposes much of a strain upon heart or imagination; and as glorified examples of eloquence over nothing in particular, they are quite unique. Hearing Robert Casadesus play the Weber Concertstück in F minor (Bigot conducting) causes one to wonder why this brilliant concoction has almost completely disappeared from programs today. It calls for clean technic, classical style, and discriminating sense, having which, Casadesus' reading (Columbia) is quite complete.

OTHER ITEMS

Roger Aubert, Conservatoire First Prize in piano 1935, gave a recital in which one came in contact with a real piano talent already well along the way.

Raphael Arroyo, First Prize of the Madrid Conservatory, played Chopin, Liszt and the Spaniards with all the spontaneity he could possibly summon to the cause.

Marguerite Roesgen-Champion's songs to poems by Maxime Simonnot were sung over the radio by Yvonne Gall, and pleased immensely.

M. Meyrowitz led the Philharmonic Orchestra through Berlioz' Fantastic Symphony.

Elisabeth Schumann was soloist with the Pasdeloup Orchestra.

Tenor Thill had sensational success as Werther at the Comique.

Foreign celebrities have lately also sung at the Comique, but they forgot to invite me—perhaps out of commiseration, knowing what a busy person I am, perhaps because they did not feel like giving away a seat.

Et voilà! as any French person will tell you.

IRVING SCHWERKÉ.

Season in Rome Opened

(*Continued from page 5*)

The Augusteo Symphony concerts opened with Maestro Molinari conducting. Aio nell' imbarazzo by Donizetti; Sardegna (symphonic poem) by Ennio Porrino, young Italian composer; fourth symphony by Beethoven, Notturno e Rondo by Pick-Mangiagalli and Fire Bird by Stravinsky, made a fascinating inauguration. The Augusteo is to have thirty concerts. Guest conductors already engaged are Dobrowen, Mengelberg, Walter, and Georgesco, while Italians who will at one time or another direct are Mascagni, Ferrero, Zandonai, Gilberto Gravina, Giuseppe Baroni, Armando La Rosa Parodi, and Giuseppe dei Campo. Mario Rossi is as usual assistant regular conductor. Among the soloists are Marian Anderson, Horowitz, Rubinstein, Paul Loyonnet, Attilio Brugnali, Jacques Fevrier, Piatigorsky, Mazzacurati, Menuhin, Enesco and Francescatti. Novelties of the season will be a concert of old Italian music, a Saint-Saëns concert, an appearance of the Vienna State Opera and the first performances of La Passione by Malipiero, Stabat Mater by Labroca, L'Edipo Re by Stravinsky (new to Rome) and Concerto for violin and orchestra by Tommassini.

ST. CECILIA PROGRAM

The program of the St. Cecilia Academy teems with interest, having many of the same solosists as the Augusteo. Special attention will be given to old Italian music. Milstein is among the violinists engaged, and chamber music societies from Paris, Belgium, Austria, Italy, and so on, are also booked. Other than the two outstanding organizations whose activities have just been mentioned, the Philharmonic Orchestra also presents an interesting season, opened on November 11 with Italian music of former centuries.

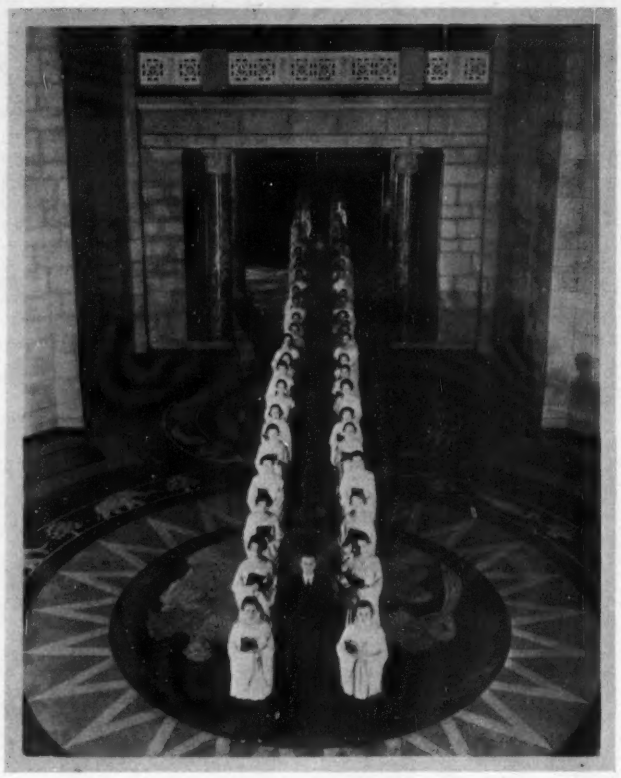
YOUTH ENCOURAGED

A signal event in Roman musical life was the recent establishment in the Mussolini Forum of a Fascisti Academy of Music, for the purpose of giving those members of the *Avanguardisti* and *Balilla* (the two most youthful organizations of the Fascisti) who have a special gift for music, a chance for proper training. Forty scholarships were granted following examinations and those entering the Academy have free living and access to such courses at the St. Cecilia Academy for which they are fitted. Other scholarships are to be granted in succeeding years.

FINAL ITEMS

Anton Bilotti gave the first concert of the season in Sala Sgambati. The audience was large and enthusiastic.

Maestro Francesco Cilea, internationally known Italian composer (especially for his opera Adrianna Lecouvreur), has resigned as director of the Naples Conservatory, a position which he held over twenty years, in order to devote his time exclusively to composition.



THE LINCOLN CATHEDRAL CHOIR

Lincoln, Neb., Cathedral Choir to Make Tour of East

The Lincoln Cathedral Choir of Lincoln, Neb. (John H. Rosborough, conductor) is coming East for a Christmas tour this year. The choir, which is made up of fifty-five mixed voices recruited mainly from the University of Nebraska, will leave Lincoln on December 21, and make its first appearance of the tour on December 12 in St. Luke's Cathedral, Chicago. They are to sing in Carnegie Hall, Pittsburgh, under the auspices of the Carnegie Institute of Technology; in the National Cathedral, Washington, D. C.; at the Rockefeller Plaza of Radio City, New York, on Christmas Eve; on Christmas afternoon they will give a carol program for President Roosevelt; December 27 a New York concert in Town or Carnegie Hall is scheduled; December 29, they sing in Trinity Cathedral, Cleveland. Their itinerary of concerts also takes in Detroit, Philadelphia, Baltimore and Boston.

Mr. Rosborough is the former dean of the music department of the University of Nebraska, where he organized the choir sixteen years ago. The ideal of the organization is to preserve the purest traditions of the centuries-old form of unaccompanied choral music. The choir is inter-denominational, and a non-profit organization. This is the first time they have accepted an invitation to tour. The proceeds are to raise funds to erect an inter-denominational cathedral in Lincoln, for which purpose the Lincoln Cathedral Foundation was recently formed. Walter Anderson of New York is their manager for the tour, and a committee in New York includes Lily Pons, Josef and Fosina Lhevinne, Leonard Liebling, Edgar Varese, Robert Edmond Jones and others.

Orchestral Work by Albert Elkus Awarded Juilliard Prize

The Juilliard School of Music, New York, announces that Impressions from a Greek Tragedy by Albert Elkus has won the recent competition for publication of orchestral works by American composers. A competition is held each year. The expenses of publication are borne by the Juilliard School of Music and all fees from sale or performance go to the composer.

Albert Elkus was born in Sacramento, Cal., in 1894 and is now living in San Francisco. Mr. Elkus graduated from the University of California and studied composition with Fuchs and Prohaska in Vienna, Schumann in Berlin, and Weill in San Francisco. He is a member of the faculty of San Francisco Conservatory and is a lecturer in music at the University of California and at Mills College.

Mr. Elkus' works include compositions for orchestra, chorus, and chamber music. The Impressions from a Greek Tragedy had its first performance by the San Francisco Symphony Orchestra under the direction of Alfred Hertz. It was also played by the Los Angeles Philharmonic Orchestra under Walter Rothwell. Other compositions by Mr. Elkus have been performed by the Detroit Symphony Orchestra under Ossip Gabrilowitsch, and by the Friends of Music Orchestra under Artur Bodanzky. Performances have also been given in London, Paris, Manchester and Liverpool.

Manuscripts will be received for the next competition until February 1, 1936. They should be addressed to Oscar Wagner, Juilliard School of Music, in New York.

Berlin Music Events

(*Continued from page 5*)

the Goethe Gold Medal by Dr. Josef Goebbels himself. This concert was sold out weeks in advance.

NSKK ACTIVITIES

A side of the Berlin musical life which people may not know about generally, is the concerts managed by the NSKK: the cultural organization of the Nazis. The audiences are invariably huge, this largest of our organizations having enough members to fill any auditorium to the last seat. The NSKK has the intention and the task of gathering the nation under its direction, so that finally every branch of art will be under its influence.

Orchestra and Ballet Events Offer Splendid Musical Fare in Rochester

Philharmonic and Eastman Ensembles Discourse Varied Lists to Edification of Audiences—Monte Carlo Dancers Give Two Programs—Student Composers' Works Heard

ROCHESTER, N. Y.—Under José Iturbi's direction, the Rochester Philharmonic Orchestra gave its second concert of the season in the Eastman Theatre, November 14. The program comprised the Rosamunde Overture (Schubert), symphony No. 1 in C minor (Brahms), prelude to Lohengrin and Tannhäuser Overture (Wagner), Five Miniatures (Paul White), and Till Eulenspiegel (Strauss).

The Schubert overture was played with verve and grace, while the symphony received a rather unorthodox interpretation. The two Wagner excerpts were given highly emotional readings; coming immediately after the Lohengrin prelude, the Tannhäuser music palled a bit but there was no gainsaying the effectiveness of the final climax. Mr. Iturbi is to be warmly congratulated on his sincere interest in American music, and it is not this reviewer's wish in any way to belittle his efforts in the performing of native music, but one cannot but question the inclusion of Mr. White's Miniatures on this particular program. Surrounded as they were by such musical giants as Brahms, Wagner, and Strauss, these musical cream-puffs seemed rather startlingly incongruous. The Strauss work, though frequently sounding dangerously uncertain, especially in certain woodwind passages, was nevertheless played with vigor.

EASTMAN SYMPHONY ORCHESTRA CONCERT

As a final event in the inaugural ceremonies attending the induction of Dr. Alan Valentine to the presidency of the University of Rochester, the Eastman School Symphony Orchestra under the direction of Dr. Howard Hanson gave its first public concert of the year on November 15. The program consisted of Mozart's overture to The Impresario, Sibelius' tone-poem, En Saga, the Merry Mount Suite of Hanson, and Scriabin's Poème de l'Extase.

The charming and naive overture of Mozart received a spirited performance, though a more effective one might have been obtained had the orchestra been reduced to the traditional ensemble of Mozart's time. Due to the great number of strings used, a rather overbalanced sound resulted and some of the extreme delicacy of the music was lost. Sibelius' somber poem fared much better, for here was a work that demanded heaviness and complexity of ensemble; the orchestra gave of its best in this music and a sustained mood was kept throughout. In the music drawn from Hanson's opera the student players invested a warmth and enthusiasm that was fully shared by the audience, the rhythmic complexities and emotional turbulences of the score being met with equal success.

The exotic Poem of Ecstasy was given a highly creditable interpretation. Here is music of extreme emotional outbursts, of great sensuousness, and combined with the ofttimes terrifying technical demands made on the players, it presents a musical problem few orchestras feel capable of solving. It redounds, therefore, to the credit of the Eastman Symphony Orchestra and to Dr. Hanson that this problem was given a satisfying and frequently thrilling solution. A large and cordial audience was at hand to applaud orchestra and conductor.

STUDENT COMPOSERS' WORKSHOP

Under the guidance of Dr. Howard Hanson, the first Student Composers' Workshop Musicale of the year opened in Cutler Union on November 23. Four student composers of the Eastman School of Music were represented on the program, which comprised the first movement of a quintet for clarinet and strings (Victor Alessandro); Poem for flute and small orchestra (Frederick Woltmann), with Joseph Mariano of the Eastman faculty as soloist, Victor Alessandro conducting; two songs from The Tempest Suite (Gomer Jones), Geraldine Southern, soloist, and three movements of a piano quintet (Kent Kennan). A large and cordial audience was present to hear Dr. Hanson speak and introduce the composers. A similar program is scheduled for some time in January.

MONTE CARLO BALLET

The Monte Carlo Ballet Russe gave two performances in the Eastman Theatre on November 22. Ballets given were The Swan Lake (Tschaikowsky), Les Presages (Tschaikowsky's fifth symphony), The Beautiful Blue Danube (Strauss), Carneval (Schumann), Choreartium (Brahms' fourth symphony), and The Midnight Sun (Rimsky-Korsakoff). A packed house greeted the evening performance and hearty applause was accorded the colorful and effective dance interpretations.

G. R.

JOSEF LHEVINNE

is to appear as soloist with the Chicago Symphony Orchestra on December 10, 12 and 13, with Frederick Stock conducting. Mr. Lhevinne will play the Tschaikowsky concerto and that by Chopin in F minor, which he performed at the Ann Arbor May Festival, directed by Mr. Stock. With Rosina Lhevinne, he was heard in the Pianists' Series in Toronto, December 5.

Minneapolis Music Reveals Prosperity With Soldout Houses for Many Events

Resident Symphony Orchestra Wins Acclaim Under Ormandy's Baton in Opening Sunday Series—San Carlo Opera Week and Recital by Tibbett Share in Generous Applause

MINNEAPOLIS, MINN.—Prosperity has returned to the Northwest, if music is a reliable indicator. Here are the signs: The season ticket sale for the Minneapolis Symphony Orchestra is several thousand dollars ahead of last season, and the two first concerts were sold out. These concerts are given in Northrop Auditorium with a seating capacity of 4800. The Sunday series of popular concerts is also far ahead of last year. Over a thousand orders had to be refused for the first orchestral program for children in the same auditorium. The first Artist Course concert with Lawrence Tibbett was sold out. A short trip by the orchestra to Wadena, Fargo and Winnipeg was another sold-out experience of five concerts. The week of opera by the San Carlo Opera Company witnessed performances to capacity houses.

SAN CARLO OPERA SERIES

The San Carlo Opera Company closed its successful week of opera at the Lyceum Theatre on November 17. The individual eminent artist of the week was Goeta Ljungberg, whose impressive performances in Lohengrin and Tannhäuser made one forget the somewhat inadequate resources of this company for Wagnerian opera, Aroldo Lindi, tenor, Mostyn Thomas, baritone; Lucille Meusel, coloratura soprano, and Harold Kravitt, bass, were particularly successful in their several appearances. Aside from the Wagnerian works, this company has greatly improved its performances of such operas as Aida, La Traviata, Madame Butterfly—in fact all the standard repertoire. Carlo Peroni, the conductor, is a wizard who works marvels with the limited orchestra and chorus.

Lawrence Tibbett opened the University Artists Course in Northrop Auditorium on November 16 with a recital which definitely disclosed him as an artist of increased ability. Skill in using and developing his pianissimo is having a mellowing effect upon both tone and style. Ten encores, several whimsical and rollicking, delighted the capacity audience. It is difficult to choose high spots from the typical program representing all schools from ancient Italian to modern American. Nemico della Patria, from Giordano's Andrea Chenier, was a fine example of fervent artistry, but so was In the Silent Night by Rachmaninoff—in fact, each number. Stewart Wille at the piano furnished fine accompaniments and two excellent solos.

ORMANDY LEADS ORCHESTRAL CONCERTS

The first Sunday Concert of the Minneapolis Symphony Orchestra attracted a large audience and marked the first solo appearance of the new principal cellist, Frank Miller. The concerto for cello in A minor by Saint-Saëns gave Mr. Miller opportunities to reveal ample technic and excellencies of tone that make his addition to the orchestra an event of importance. The orchestra played the prelude to Die Meistersinger with that inside feeling of "all's well," generating comfort and satisfaction. Mr. Ormandy or his players, perhaps both, were in virtuoso mood. The ballet numbers from the Nutcracker Suite of Tschaikowsky were full of amazingly delightful twists and turns of sheer artistry. Carnival of Paris by Svendsen, filled with rather ungrateful difficulties, was well done.

The third symphony concert, November 23, ranged from Bach through Haydn to Strauss Hermann Boessenroth's orchestration of the Passacaglia and Fugue in C minor of Bach has kept as much within its spirit as a modern orchestra can be so compressed. Ormandy enjoys playing it and he clearly shows his pleasure. The Haydn symphony in D major, No. 101, progressed into a delightful series of cameo-like movements. The leading number of the evening, Don Quixote by Strauss, ranged from burlesque to noble utterance, from trivial blare to solemn sonority under Mr. Ormandy's trenchant direction. Frank Miller, cellist; Paul Lemay, viola, and Harold Ayers, concertmaster, contributed excellent solo bits. This stirring work was ably conceived and interpreted.

The second Sunday concert of the Minneapolis Symphony Orchestra on November 24 presented as the chief offering Tschaikowsky's symphony No. 5. Mr. Ormandy offered an eloquently emotional version with episodes of great beauty. Nicolai's overture to The Merry Wives of Windsor was lively. Two melodies for string orchestra by Grieg were unimportant. Scherzo Capriccioso by Dvorak well merited the applause it received and The Blue Danube by Strauss with a shade more *rubato* than usual, was captivating. The orchestra is better than ever; one gains the impression that Mr. Ormandy is more satisfied with its various sections, that he has a more sensitive instrument to carry out his intentions.

E. G. K.

Warner Group of Music Publishers to Withdraw from A. S. C. A. P.

At the end of the present year, eleven music publishing houses, all controlled by Warner Brothers Pictures, will withdraw from the American Society of Composers, Authors and Publishers. The resignation, effective as of December 31, was made and accepted at a meeting at the society's headquarters in Radio City, New York. It is the first time such action has been taken by so important a group since the society was organized twenty-one years ago. The units withdrawing include Harms, Inc., M. Witmark & Sons, T. B. Harms, Inc., and Remick Music Corporation. The Warner firms explain that they are dissatisfied with the "inadequate payment obtained by the society for the use of music on the air." They declare that drastic action must be taken if music publishing is to continue.

Edwin C. Mills, general manager of the A.S.C.A.P., declares that the Warner group was acting "solely and selfishly in the interests of themselves as motion-picture producers who purchased the music publishing business as adjuncts to their sound film business." He adds that "many of the more important composers, including Irving Berlin, Jerome Kern, Sigmund Romberg and the estate of Victor Herbert, will continue to vest their musical rights in the A.S.C.A.P."

New York Musical Union Votes to Strike on WPA Projects

As the Musical Courier went to press, a strike was impending which would result in a complete tie-up of all WPA music performances in New York City. The strike, to begin on December 5, was voted by the membership of Local 802, American Federation of Musicians. The walk-out would enlist more than 700 employed under the WPA projects in the field of music. The break with Federal policies came after Nikolai Sokoloff, director of this undertaking of the Government, had given out new rulings which called for longer working hours, admission fees to WPA concerts and dances, and the broadcasting of music by WPA units over commercial radio stations.

The union contends that union wages should be paid to musicians employed by the WPA, and demands that all such concerts be given free as in the past, for the benefit of unemployed persons, in order to preclude the possibility of these low-price concerts competing with other paid performances.

League of Composers to Honor Kurt Weill

The League of Composers will present as one of the leading features of its thirteenth season a stage program in New York some time in the spring. Details are shortly to be announced.

The opening event of the League's New York season is to be an evening in honor of Kurt Weill at the Cosmopolitan Club. On this occasion Lotte Lenja, *chanteuse*, makes her first New York appearance, singing with assisting artists in a program of excerpts from Mr. Weill's operas, Mahogany, Die Bürgschaft, The Three Penny Opera and A Kingdom for a Cow.

On January 11 at Town Hall the league plans to present modern works for orchestra, with Paul Stassevitch conducting an orchestra of sixty. The program, which includes several first performances, takes in Alban Berg's most recent work, Der Wein, Hindemith's viola concerto, the suite from Roger Sessions' Black Maskers, Milhaud's Saudades do Brazil and Caturla's Bembé. The soloists for the evening are Anna Molk, soprano; Marcel Dick, viola; and Harriet Eells, soprano.

Beginning in January the league resumes its broadcasting of modern music. It will arrange, as it did last year, programs of contemporary works to be included in the NBC Music Guild series.

In March at the French Institute the league is to sponsor new chamber works by young American and European composers. A program of modern chamber music also is scheduled for the French Institute on April 6, to be played by the Pro Arte Quartet. First New York performances are again featured—Werner Josten's string quartet in B minor, Alban Berg's Lyric Suite, and other works.

An innovation in the league's plans this year is the "try-outs of new music" to be presented at a series of informal hearings at the Music Centre, beginning December 29. Composers have been invited to send in music which has not yet been performed in New York. These works are to be given an informal pre-hearing before an audience of league members and musicians specifically interested in "discovering" new works.

Dessoff Choirs to Give Novelties in First Concert of Season

On December 18 in Town Hall, New York, Margarete Dessoff will conduct the Dessoff Choirs in their first concert of this season. The Adesdi Chorus is to open the program with Zwei Choralbearbeitungen by J. S. Bach. This year marking the 350th anniversary of the birth of Heinrich Schütz, the A Cappella Singers follow with two of his motets. Then the Adesdi Chorus presents a first performance anywhere of Hans Gal's Stille Lieder. This composition is dedicated to Mme. Dessoff. Another first performance anywhere is of a motet by Ernest Walker, modern English composer, to be sung by the A Cappella Singers. Three Christmas folk songs by Siegfried Ochs will be sung by the Adesdi Chorus, and the A Cappella Singers close the concert with Of a Rose I Sing by Arnold Bax.

Golschmann Makes Successful Debut as Philadelphia Orchestra Guest Leader

Hutcheson and Salmond Score in Sonatas—Stringart Quartet and Italo-American Philharmonic Ensemble Appear

PHILADELPHIA. — Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra, made his initial appearance as guest conductor of the Philadelphia Orchestra, at the concerts of November 22 and 23.

The program was an interesting one, and revealed Mr. Golschmann as a conductor of fine ability and artistry. His beat is decisive n. telling, and his manner pleasingly free from distracting movements. The overture to Weber's Der Freischütz was given a fresh and vital reading. This was followed by Brahms' symphony No. 2 in D, in which Mr. Golschmann followed the details of the score with fidelity, giving a particularly convincing interpretation of the beautiful *adagio* and graceful *allegretto*. Till Eulenspiegel of Strauss was splendidly done and was followed by Gymnopedies by Satie. In this and the closing La Valse of Ravel Mr. Golschmann seemed even more at home than in the other parts of the program. His interpretations of these works was exceptionally fine, and aroused the audience to great enthusiasm.

HUTCHESON-SALMOND RECITAL

The first of this season's faculty recitals at the Curtis Institute of Music was given on November 27, in Casimir Hall, by Felix Salmond, head of the cello department, and Ernest Hutcheson, pianist and guest artist. These two eminent musicians provided a rare treat in the performance of five sonatas for piano and cello by Beethoven.

They were, in their order of performance, F major, op. 5, No. 1, C major, op. 102, No. 1; G minor, op. 5, No. 2; D major, op. 102, No. 2; and A major, op. 69. Each one was presented with such perfection of tone, technic, and interpretation that it would be difficult to imagine a more beautiful presentation. A seriousness of approach, and apparent complete understanding of the composer's mood in each, were outstanding features of the recital. The delicacy and clarity of many passages was well matched by the strength and clarity of others. The technical mastery of each artist was so complete as to be well-nigh perfect. Beautiful balance of tone was achieved so that the interplay of themes was amazingly clear. To individualize as to the different movements would be to mention virtually every one, for each was delightful in itself. The glorious *adagios* brought out the luscious tone of each artist, while the last movement of each shone with great brilliance. The difficult *allegro fugato* of the D major sonata was a particularly fine piece of work in the clearness of the presentation.

The applause was prolonged, after which Mr. Hutcheson spoke of his pleasure in playing at the Curtis Institute of Music, particularly in view of the friendly musical feeling which has always existed between the Curtis and the Juilliard School of Music in New York, of which he is the dean.

STRINGART QUARTET APPEARS

On the same evening a large audience at the Ethical Culture Society heard the Stringart Quartet in its opening concert. This ensemble comprises Leon Zawisza and Arthur Cohn, violins; Gabriel Braverman, viola, and Maurice Stad, cello. They displayed tonal sensitivity and notable unity of artistic purpose in a program of music by Mendelssohn, Beethoven, Bartok's forty-four pieces for two violins and the American premiere of Liubow Streicher's suite for string quartet. op. 16.

FREDERICK E. HAHN HONORED

The Bows and Keys Club of the Zeckwer-Hahn Musical Academy honored Frederick E. Hahn, president of the school and prominent in musical pedagogy here for many years, by presenting him with a portrait of himself. The presentation was made by Pierce Archer in the auditorium of the academy before a large assembly. The music program was given by Rollo F. Maitland, organist; Marjorie Tyre, harpist; Jeanne Behrend and Alexander Kelberine, duo-pianists; Alvin Rudnitsky, pianist, accompanied by John LeRoy Bawdin; and a string quartet made up of Raymond Brown, Julius Kunstler, Morris Sutow and Herman Grosser. Mr. Archer spoke of Mr. Hahn's years of achievement as violinist and teacher and of his influence as a personality. Martin Kauffman is the painter of the portrait.

ITALO-AMERICAN PHILHARMONIC ORCHESTRA

On November 24 the Italo-American Philharmonic Orchestra (Guglielmo Sabatini, conductor) began its sixth season with a concert in the ballroom of the Stephen Girard Hotel. Opening with Bellini's Romeo and Juliet overture, the program proceeded with Mendelssohn's Italian Symphony. Il Cavalier Romantico by Alceo Toni and two numbers from de Falla's marionette opera, El Retablo de Maese Pedro. There were also excerpts from Wolf-Ferrari's The Jewels of the Madonna.

Mr. Sabatini, a scholarly and vital leader, conducted with artistry, and his ensemble responded in excellent style. The evening's soloist was Marguerite Barr McClain, contralto, who exhibited the beauty of her voice and interpretative insight in Ninna Nanna di Santa Uliva by Pizzetti (first American performance) and the Mon coeur s'ouvre à ta voix aria from Samson and Delilah. She received abundant applause and had to repeat the Pizzetti number. M. M. C.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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ELISABETH RETHBERG

YEHUDI MENUHIN

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DALIES FRANTZ

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Madrid Appreciates Tonal Treats From Radio Artists to Orchestras

Local Performances of Old Works and World Premieres of Spanish Examples—Handel and Bach Honored

MADRID.—As is its yearly habit, the Asociacion de Cultura Musical began the season. Kurt Engel, young Viennese pianist, prize winner in 1932 and 1933 at the Warsaw and Vienna International Competitions, was presented in a varied program, the Bach fantasia and fugue, G minor, and the Schubert sonata, A minor, being his outstanding interpretations. The same *asociacion* also presented for the first time here violinist Viska Krokowsky who was especially successful in the Bach sonata, G minor.

By way of an autumnal season, the Orquesta Clasica offered three concerts assisted by pianists Kurt Engel and Antonio Lucas Moreno, the first in the Schumann concerto, the second in the Saint-Saëns G minor. Both were warmly received.

This orchestra furthermore fittingly celebrated the 250th anniversaries of Handel and Bach by including in its programs Concerto Grosso, No. 10, in G minor for oboe and orchestra by Handel, and Brandenburg Concerto No. 1 by Bach. Works heard here for the first time and played by the Classical Orchestra were Serenade-Nocturne No. 6 by Mozart, Sommerabend by Kodaly, Sinfonietta for strings by Mjaskowsky, and Five Scarlatti sonatas orchestrated by Tommasini and taken from his ballet, Las mujeres de buen humor.

SPANISH AUTHORS

Spanish works brought out by this orchestra were Suite estilo antiguo by Angel Martin Pompey, a well-realized piece and one which bespeaks its creator's musical polish, and Serenata by S. Bacarisse, orchestral version of a quartet produced about two years ago and in which lineal clarity and varied rhythmic combinations are brought into high relief. The programs were completed by Rimas infantiles by Maria Rodrigo; Egloga by J. Gomez; and Coplas de mi tierra by M. Palau. Since these concerts the Classical Orchestra has made a successful tour of the cities of Northern Spain.

RADIO UNION PRIZES

In order to present to the public the artists who last year won the competition organized by the Radio Union Broadcasting Station, a concert in cooperation with the Philharmonic Orchestra was given in the Teatro Espanol. Isabel Marti-Colin in Liszt's E flat concerto and Eduardo Hernandez Assiain in the Tschaikowsky, disclosed exceptional attainments. The orchestra played works of Weber and Rameau.

José M. FRANCO.

Metropolitan Opera Engages Leopold Sachse, Stage Director

Leopold Sachse, Wagnerian stage director, who has been under consideration for some time by Edward Johnson, general manager of the Metropolitan Opera Association, has been engaged for the coming season and will arrive within a few days. Mr. Sachse was until last year general manager and stage director of the Hamburg Opera, but more recently has staged performances at the Gaite-Lyrique in Paris. It was under Mr. Sachse's direction that a number of artists now at the Metropolitan Opera House made their first appearance in Hamburg. This list includes Lauritz Melchior, Richard Crooks, Dusolina Giannini and others.

Chamlee-Miller Recital Postponed

The recital of Mario Chamlee and Ruth Miller, which was scheduled for December 8, has been postponed to a date which will be announced later.

Lily Pons' First Film Delightful

Petite French Soprano Excels in Picture That Has Amusing Story—Her Singing Outstanding

Lily Pons' first motion picture, I Dream Too Much, an RKO film, had its premiere in New York at the Radio City Music Hall on November 28. This reviewer did not see the picture until it had been running three days and the crowds swarming at the Music Hall attracted by Miss Pons on the screen eloquently testified to the spectacular success of this diminutive new screen star.

I Dream Too Much is the best so far of the pictures which have been produced in which eminent opera artists have been featured. It is the best because the story of the picture is not repetitious of other films. Its plot deals only in a minor way with the rise of a young singer to operatic brilliance. Its major line of interest has to do with the sympathetic devotion of a young provincial French coloratura soprano to her conceited American composer-husband. Henry Fonda is Lily Pons' screen spouse and he is admirable in the role, bringing to it a subtle comedy sense that is very funny. Osgood Perkins also does fine work as the impresario.

As for Miss Pons, she is enchantingly naive, irresistibly appealing and has youthful zest that completely absorbs her audience. Singing two arias, Caro Nome from Rigoletto and the Bell Song from Lakmé, as well as a delightful tune Carousel and the theme song I Dream Too Much especially written for the picture by Jerome Kern, Miss Pons' voice registers with complete naturalness. There are no deviations from pitch, no amplification of tone and almost always clear enunciations. At the performance this reviewer attended, the enormous audience of 6300 people applauded her singing with enthusiasm.

Without hesitation, this motion picture can be commended glowingly as delightful entertainment. Certainly it cannot be the only film Miss Pons will make, for as a cinema star she has tremendous potentialities.

Other able performances of this picture are contributed by a trained seal that is hilariously funny, and by Eric Blore, the witty vaudeville partner of the seal. A brief comedy episode is well played by Esther Dale. H. J.

Ballet by Werner Josten to Have Premiere at Juilliard School

Joseph and His Brethren, a ballet-pantomime by Werner Josten, is to be given its first performance anywhere on February 19 at the Juilliard School of Music, New York. The conductor will be Albert Stoessel. Mr. Josten is professor of composition at Smith College. His Concerto Sacro for strings has been performed by several major American orchestras.

Hadley Leads Program in Cambridge

CAMBRIDGE, MASS. — Henry Hadley conducted the Commonwealth Symphony Orchestra on November 29 at the Sanders Theatre in an American program, comprising Herbert Boardman's symphony in D, op. 20, Chadwick's Melpomene overture, Hadley's Sipapu, and Country Holiday, a suite by Louise Ayres Garnett. There was a large audience which greeted the native works with spontaneous enthusiasm, evoked by the genuine merit of the music. Miss Garnett's suite is an engaging, humorous sequence, the themes attractive for their simplicity and authentic rural flavor. Mr. Boardman's symphony, his first composition in this form, is a score of disarming simplicity, harmonically harking back to pre-Debussy days, and interesting for its rhythmic emphasis and variety of moods. Chadwick's overture and the Indian dance of Mr. Hadley are passages of brilliance and thematic richness. The orchestra (a WPA unit), played with skill and spirit, responding to the musicianly direction of Mr. Hadley, a conductor of profound knowledge and devotion to the tonal art. K. W.

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"A SERIOUS AND THOUGHTFUL MUSICIAN"

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NEW YORK

New York Herald Tribune

Roman Totenberg, the young Polish violinist with the romantic name, made his New York debut yesterday. He played a Stradivarius fiddle which formerly belonged to that connoisseur of violins, the late Nicholas Longworth. Certainly the instrument was one of rare beauty; and Mr. Totenberg played it as if he cherished its tone and its traditions.

He himself is obviously *a player of uncommon sensibility*. His modesty, humility, sincerity, self-effacement as an artist are unmistakable and persuasive. He is *admirably self-contained, absorbed in the music that he undertakes*. His performance yesterday was progressive in its security and precision—he played with a care for the musical design, a truth and purity of feeling, and a dramatic heightening, which were happily responsive to the character of the work itself.

New York American

The newcomer *possesses artistic achievements of a high order*. He has the *repose of confident mastery*. His tone is voluminous and warm; *his technic combines ease and brilliance;* in bowing he is unusually adept and sure, and he regaled the ear by staying perfectly in tune throughout the concert. Particularly impressive was the large conception of the Bach number, played broadly, sweepingly.

New York Post

Mr. Totenberg is a modest youth who displays a serious attitude toward his art. Since it is useless to try to describe any kind of tone, it must suffice to say that his tone is ample, pleasant and virile. His style might be termed severe, for he hews faithfully to the line of the music he plays and eschews ostentation. It is, therefore, impossible to call him a scintillating virtuoso, though his equipment is more than sufficient for his needs.

New York Evening Journal

Roman Totenberg, a young Polish violinist, *created a furore of excitement* at his New York debut. He has the fire and dash of the true virtuoso, but held under fine control by his *masterful musicianship. His tone is beautiful,* his sense of nuance delicate to a degree, and his boldness of outline gets right to the heart of the music, re-creating the original inspiration so that it becomes a thing alive. He is a *notable addition to the brief list of truly great masters of the bow.*

New York Daily Mirror

Established beyond question his right to be considered among the foremost of younger artists now before the public. I was impressed in the course of an exacting program by the accuracy of his intonation and technique, the assured style and impeccable taste that he imposed upon whatever he was playing, the warmth and color of his tone, his clean phrasing and perfect balance. The program he had chosen was a bitter test.

New York World-Telegram

The youthful artist's interpretation measured up to accepted standards, his most effective results coming in the Presto. In Brahms' D minor Sonata, however, Mr. Totenberg found more congenial material. The lovely Allegro and the expressively tender Adagio he read with care and devotion.

New York Sun

His interpretations were praiseworthy for correctness. His treatment of the Bach unaccompanied sonata was musicianly; it showed understanding and it was consistent in details.

WASHINGTON

Washington Daily News

Totenberg ably upheld the reputation he brought from Europe. He played with polish and distinction, employing a clear, strong tone. The tone of the famous Stradivarius he used carried well over the orchestra, and the concerto was like a long and beautifully varied recital, so fully did it reveal the facets of his talent. So deep were his musical perceptions that his playing created an atmosphere of subtle and miraculous inspiration. His technique is suave and his tone always pure.

Washington Post

A rousing welcome to the young Polish violinist. The demonstration which followed his performance of the Beethoven Concerto, recalling him a half dozen times to the stage, was a happy augury for his cordial reception by music lovers elsewhere A talent of fine musicianly fiber, technical expertise, and poetic quality. Mr. Totenberg's tone is eloquently persuasive and endued with suavity, his clear phrasing bespeaks a keen sense of significant accent, and he has a well controlled temperamental fire. His playing is pervaded with a continuous glow, a steady radiance of timbre which indicates his emotional identity with the music he is disclosing. In his reading of the concerto, he met with admirable competence the test which this great work places upon technique and interpretation. A master of his instrument.

Washington Times

Totenberg, young and dynamic master of the violin, gave a technical rendition of the difficult Beethoven "Concerto in D major." *His performance was noteworthy for the perfection of bowing and firmness of touch on the fingerboard.*

Washington Herald

Won the audience by storm—honored with an ovation. He has a stupendous technique and his pleading musical personality keeps the listener enthralled from his first tone to the last. He has a great and warm tone and has worked out every phrase beautifully. He will capture a coveted seat among the most favored.

Washington Evening Star

Mr. Totenberg was the recipient of an ovation. The genuineness in the applause bespoke a deep appreciation of a talent destined to go far. Blessed with a large, penetrating tone and a technique of exceptional brilliancy. He shows a thorough grounding in essentials, and plays with true musical feeling. In following the traditional interpretation of Beethoven as he did, Mr. Totenberg demonstrated his innate sensitiveness to the noble musical line, and, what is still more, the ability to reproduce it with convincing power.

"Totenberg Will Capture a Coveted Seat Among the Most Favored"

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Los Angeles Philharmonic Orchestra Wins Admiration Under Monteux' Baton

Early Concerts of Series Include Appearance of Resident Soprano and Musicianly Readings of Standard Works—Erica Morini and Moscow Cathedral Choir Impress in Recitals

LOS ANGELES.—Under the expert leadership of Pierre Monteux the Philharmonic Symphony Orchestra on November 23, in the Philharmonic Auditorium presented the first of its scheduled Saturday night "popular" concerts. The program comprised compositions thoroughly familiar to symphony audiences of this city, and was received with a fine enthusiasm, not only because of the nature of the music heard, but because of the excellence of the interpretations.

The first number to be heard was the Carnival Romaine of Berlioz, which was given a powerful interpretation, with especial emphasis upon its dynamic rhythms. The outstanding performance of the evening was the masterly reading of Beethoven's second symphony. Monteux brought out all the stature of the work, yet adhered strictly to its Haydnesque line. Technically, the men of the orchestra performed with precision and followed nearly perfectly the conductor's delineations in phrasing, time and rhythm. The interpretation, all in all, seemed wedded superbly to the nature of the symphony, for no unusual liberties were taken in the hope of exciting the audience and heightening the applause. As it was, the audience responded with enthusiasm, for it recognized a beautiful performance.

The remainder of the program was taken up with the presentation of Dukas' Sorcerer's Apprentice, a work containing ample opportunities for the display of comedy in music and of which the conductor and men took full advantage. Like the reading of the Berlioz composition, the interpretation of this work was replete with a remarkable zestfulness and gaiety. The orchestral part of the program concluded with a majestic reading of Wagner's overture to Tannhäuser in which the all-pervading beauty of the theme was translated with intensity, yet without suggestion of over-statement.

The soloist for the evening was Emily Hardy, who offered, accompanied by the orchestra under the baton of Monteux, three arias: Mozart's Non so piu cosa son from The Marriage of Figaro, Delibes' Dove l'Indiana bruna from Lakme and Donizetti's Mad Scene from Lucia di Lammermoor. Despite what seemed to be nervousness on the part of Miss Hardy, her performance was admirable and she showed a rich soprano voice. The aria from Lakme seemed to be most fitted for her voice, and she exhibited a graceful mastery of phrasing.

MORINI CONQUERS

On November 22, at the Philharmonic Auditorium, Erica Morini was heard in a superb recital of violin compositions. Miss Morini offered the Brahms sonata in A major, which she interpreted with cleanness of technic and simplicity of feeling. She showed fire and temperament and a gaiety in rhythm. Her outstanding performance, however, was the Glazounoff concerto in A minor, a magnificent work and one which she played magnificently. She exhibited here a tone that glowed and was full of an intense feeling. Technically, too, she excelled here, never once halting the flow of melody—often carried in double stops—to hesitate over some extreme difficulty.

Everything considered, Miss Morini can be judged most favorably with the select few violinists of either sex that rule the musical world today. Her program was concluded with a half-dozen shorter compositions, of which several were of extreme technical difficulty, as, for instance, the pyrotechnical Moses fantasie for G string by Paganini. In other of the shorter pieces, Miss Morini showed her delicacy of touch and brought forth a lyrical quality of great beauty.

MOSCOW CATHEDRAL CHOIR APPEARS

On November 26 the Philharmonic Auditorium resounded to the thrilling fortissimos of the Moscow Cathedral choir, the members of which gave their first performance in this city. The concert was an entirely successful one. The group presented the liturgical music of the Russian Orthodox Church with complete mastery of this form. The voices blended together beautifully, although at times the fine qualities of the voices of Kapiton Zaporoshetz, a *basso profundo* with a remarkable range, and Mme Zakharoff, soprano, would stand out alone. Throughout the performance, the group exhibited a precision in attack and closing seldom found in choirs.

R. M.

CHARLOTTE BOERNER

Charlotte Boerner's Artistic Career Shows Versatility

Charlotte Boerner, soprano, has made an independent living since she was fourteen, when she appeared in the movies and revue. At the same time, she studied singing. She made her operatic debut nine years ago, taking the title role in Madam Butterfly with the Staatsoper, Dresden. Immediately following, the eighteen-year-old singer was invited to take the same part at the Staatsoper in Berlin, with the result that after the second act she signed a four years' contract with that organization. While affiliated with the Berlin opera house Miss Boerner sang under the batons of Strauss, Schillings, Kleiber, in the roles of Sophie in Rosenkavalier, Jenufa, Pamina (Magic Flute), Fiordiligi (Cosi Fan Tutte), Eva (Meistersinger) and other leading parts.

In 1930 Miss Boerner received first prize in a voice contest and was invited with the winners of seven nations to appear in Paris, Nice and Cannes. In Vienna she was engaged by Mrs. William C. Hammer for the Philadelphia Grand Opera. Her debut there was in 1931, as Marguerite in Faust. She was re-engaged for the following season, when she sang her first role in English and also her first performance of Chrysothemis in Elektra, with Fritz Reiner conducting. In March, 1932, she was chosen to sing the title part in the world premiere of Respighi's Maria Egiziaca which was presented in Carnegie Hall, New York, by the New York Philharmonic Orchestra under the direction of the composer.

She was engaged by Herbert Witherspoon for the Chicago Civic Opera. However, the organization disbanded before she could appear in this new connection. Miss Boerner then returned to Europe to sing in opera, sound pictures, concert, radio and recordings.

In 1935 she came again to sing in America, taking the role of Eva in Meistersinger, both in Cleveland with the Cleveland Orchestra (Dr. Artur Rodzinski, conductor) and in Philadelphia with the Philadelphia Orchestra (Fritz Reiner, conductor). Miss Boerner has been active in Europe this fall. She will arrive in the United States during the first week of January.

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RAMBLING AROUND

The Zoellner String Quartet announces a series of three chamber music evenings at the California Women's Club Auditorium in Los Angeles, on January 10, February 28 and April 24. There will be assisting artists.

* * *

Allan Jones, tenor, in Rose Marie, which is now being filmed by MGM studios, will sing selections from La Tosca and Romeo and Juliet.

* * *

Henry Eames, formerly of Chicago, is a professor at Scripps College, Claremont, Cal., where he gives lectures on appreciation and the history of music.

* * *

Lucille Stevenson, soprano and teacher in Chicago for many years, is a member of the vocal department of Pomona College, Claremont, Cal.

* * *

Preston Foster, leading ace at RKO-Radio studios, is developing a dramatic baritone voice with Victor Chesnais who has opened a studio in Hollywood. Charles Vidor, director at RKO-Radio studios, is also studying with Mr. Chesnais.

* * *

The Los Angeles Philharmonic Orchestra (Pierre Monteux conducting) gives a concert on December 7, of music from the plays of William Shakespeare. Fritz Leiber is to be the narrator. Romeo and Juliet as well as Henry VIII are listed to be given during the evening.

* * *

The Ellis Club, male choral society, opened its forty-eighth season on November 27, at the Philharmonic Auditorium under the direction of William Tyroler, musical director. Mrs. Hennion Robinson was the accompanist.

* * *

The Euterpe Opera Reading Club presented a concert version of La Boheme on November 26 at the Biltmore Theatre. Roland Paul read the analysis of the story with Mrs. Hennion Robinson at the piano. Singing the leading roles were Jesse McDonald Patterson, Maryse Conde, Russell Horton and John Ellis.

* * *

Winifred Christie, pianist, who uses the Moor Double Keyboard piano, will be presented in a concert at Philharmonic Auditorium on December 13 by Merle Armitage, manager. Miss Christie is making her first concert appearance in Los Angeles.

* * *

The Los Angeles Chamber Music Society got off to a good start on November 20 at the Biltmore Hotel, with the Roth Quartet furnishing the program of the evening. Working with Mrs. Cecil Frankel as active president of this society is Mrs. Joseph L. Levy, who is a power in promoting these as well as other important concerts for the cultural good of this community. Managerial details are left to the efficient Mary V. Holloway.

* * *

The Abas String Quartet of Los Angeles gives three concerts at the California Institute of Technology at Pasadena, Cal., early in the new year. These have been made possible through the courtesy of a generous friend of the Institute. Dates for these appearances are January 6, February 13 and March 2. The January and March concerts are scheduled for the morning and are for undergraduate students. The February concert, to be given in the evening at the Athenaeum, will be attended by professors, associates and graduate students. The Abas ensemble has been re-engaged for another concert at the Mission Inn,, Riverside, Cal., in the early spring. Their first engagement took place there last October.

* * *

Edna Gunnar Peterson, pianist of Chicago and Wisconsin, has been living in Los Angeles for the past ten years. She has been occupied with concerts and teaching and is now preparing to extend her activities considerably over the country. Miss Peterson has appeared twice as soloist with the Los Angeles Philharmonic Orchestra and twice at the Hollywood Bowl Concerts. She formerly toured with Rothwell and the St. Paul Orchestra and then later with Oberhoffer and the Minneapolis Orchestra.

* * *

Mary Seiler, harpist, formerly of New York, is now located in Hollywood permanently for both teaching and playing. She gave a harp lecture-recital at the home of Mr. and Mrs. William Lancelot Anderson at Beverly Hills on November 15. Miss Seiler studied with Henriette Renié in Paris and held a scholarship for study at Fontainebleau with Marcel Grandjany.

* * *

The first of the young people's symphony concerts sponsored by the Philharmonic Orchestra women's committee was given in Philharmonic Auditorium on December 7. Pierre Monteux conducted. A special feature of this first concert was the appearance of Mrs. Monteux as program commentator. Young people through high school age are admitted to these concerts at a nominal charge.

* * *

Vera Barstow, violinist, expects to offer concerts again in the near future. Though she has been inactive as a concert player during the last four years, she has been teaching at Pasadena and developing artist students. Miss Barstow is particularly interested in the chamber music field and has directed the Mills Chamber Music Ensemble. She plays the viola as well as the violin. Miss Barstow was under the management of the late M. H. Hanson for many years.

* * *

Josef Borisoff, concert violinist and teacher, has been living in Los Angeles since his return from a world concert tour a few years ago. He has developed a violin prodigy by the name of Felix Abcede, aged nine years, who gives his debut recital under the Behymer management at the Philharmonic Auditorium on December 10, sponsored by the Manila Post of the American Legion and the Filipinos living in Southern California.

* * *

Maurice Zam, pianist, is organizing a piano orchestra of young men and women, aged from fifteen years and up. There will be twenty-five pianos with two players at each piano. He has the endorsement of Otto Klemperer and many other prominent musicians on the Pacific Coast. Mr. Zam is broadcasting twice weekly over station KECA.

* * *

Richard Tetley-Kardos is announced by L. E. Behymer to give a piano recital on December 13, at the Biltmore Hotel. Prior to this date, he gives recitals at San Diego, La Jolla, Long Beach and Monrovia. Starting in January, Mr. Kardos expects to tour with a prominent violinist. He is coaching and accompanying for many vocal artists of Hollywood and Los Angeles. Mr. Tetley-Kardos is an artist-pupil of Thilo Becker.

C. D. K.

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Schedule of Performances

by the

JUILLIARD GRADUATE SCHOOL

Season 1935-1936

Nov. 1. . Beethoven Orchestral Cycle (First and Second Symphonies)
Nov. 12. Chamber-music concert devoted to the works of Beethoven
Nov. 22. . Beethoven Orchestral Cycle (Third Symphony)
Dec. 6. . Beethoven Orchestral Cycle (Fourth and Fifth Symphonies)
Dec. 11. . }
Dec. 12. . } "The Magic Flute" by Mozart
Dec. 13. . }
Dec. 14. . }
Dec. 17. . Chamber-music concert devoted to the works of Beethoven
Jan. 14. . Chamber-music concert devoted to the works of Beethoven
Jan. 17. . Orchestral concert
Jan. 24. . Beethoven Orchestral Cycle (Sixth Symphony)
Jan. 28. . Vocal Concert
Feb. 7. . Beethoven Orchestral Cycle (Seventh and Eighth Symphonies)
Feb. 19. . }
Feb. 20. . } "L'heure espagnole" by Ravel and Ballet: "Joseph and His
Feb. 21. . } Brethren" by Josten
Feb. 22. . }
Feb. 25. . Chamber-music concert devoted to the works of Beethoven
Mar. 17. . Chamber-music concert devoted to the works of Beethoven
Mar. 27. . Beethoven Orchestral Cycle (Ninth Symphony)
Apr. 2. . Orchestral Concert for Music Educators Convention
Apr. 3. . Orchestral Concert for Music Educators Convention
Apr. 22. . }
Apr. 23. . } "Merry Wives of Windsor" by Nikolai
Apr. 24. . }
Apr. 25. . }

The operas, chamber-music recitals, and the orchestral concert on January 17 are free to the public upon application for tickets of admission and subject to the limitations of the seating capacity of the Juilliard Concert Hall.

The Beethoven Cycle of Orchestral Concerts is a subscription series for the season.

JUILLIARD GRADUATE SCHOOL

130 Claremont Avenue New York City

Chicago Opera Patrons Hear Novelties and Standard Works

(*Continued from page 5*)

Paul Longone, who probably believes in giving opera-goers a great deal for their money, added to the bill the first act of Pagliacci, which was concluded only as twelve o'clock was struck. Jean Tennyson was Nedda and she found in the part new opportunities to disclose her merits both as singer and actress. If as Mimi her voice sounded fragile, it must have been Miss Tennyson's desire to make it so, as Murger's heroine is a consumptive. On the contrary, Nedda is a healthy girl, full of the joy of life, who sings with the birds and in her song Miss Tennyson revealed a voluminous and beautiful voice, which is well schooled and used with marked ability. She made a hit all her own and endeared herself to the public, who fêted her accordingly. Carlo Morelli sang the Prologue well, even though he shows a tendency this season to force his high tones. John Pane-Gasser had opportunity in the role of Canio to send forth stentorian top notes, and he missed no occasion nor his admirers no chance to give him a rousing reception. Angelo Canarutto, a newcomer at the conductor's stand, directed a performance entirely to his credit. Here is a young conductor in the making, one who seems to understand both the voice and the orchestra.

Il Trovatore was repeated on November 25 with Leskaya, La Mance, Pane-Gasser and Morelli in the leads and Dino Bigalli conducting. La Boheme was given a second performance the following evening with Jean Tennyson again in the title part. Richard Hageman conducted with masterly precision. Aida, originally scheduled for November 30, was given on November 27. Anna Leskaya was heard in the title role, a part well suited for her luscious dramatic soprano; John Pane-Gasser, who finds Radames one of the best characters in his repertoire, was much applauded after the Celeste Aida. Eleanor La Mance, always the reliable Amneris, shared in a large measure in the success of the night. Jean Fardulli, a newcomer, was more than satisfactory as Amonasro. He is a happy addition to the baritone department and should create a place all his own among the favorite singers of the company. Otto Vandsburger conducted.

Mildred Gerber in Debut

A special Thanksgiving night performance at the opera introduced Mildred Gerber as Lucia to the Chicago City Opera Company patrons. Miss Gerber has much to recommend her to operagoers. The voice is agreeable, especially in the upper register, but she has a tendency to force her tones. This was noticeable in the Mad Scene. For all that, Miss Gerber made a successful debut, and if we were prompt in pointing out her drawbacks, we also noted much to be admired in her singing. Her Italian diction is good, her phrasing excellent and some of her tones are beautiful, especially in *mezza-voce* and pianissimo.

Sydney Rayner voiced vigorously the role of Edgar, winning the enthusiasm of the audience for his efficient performance. His arias were beautifully phrased with ringing high tones. Wilfred Engelman essayed that of Lord Henry; Norman Cordon was cast as Raymond, and Ruth Mills gave prominence to the small part of Alice.

The penultimate week of the opera was scheduled to come to a close with a matinee performance of Traviata with Edith Mason and Frank Forest on November 30 and Madam Butterfly with Hilda Burke making her lone bow to Chicago this season as Cio-Cio-San in the evening. These performances will be reviewed later.

Symphony Concerts

Tristan and Isolde was repeated on November 25 and 26 by the Chicago Symphony Orchestra (Dr. Frederick Stock, conductor) with the same soloists heard at the performances at the regular concerts of last week. Ruth Posselt, violinist, was the soloist at the concerts of November 28 and 29. This young lady is an American girl from Massachusetts. In the Tschaikowsky D major concerto this violinist displayed refinement of style, good technic and a suave, fragile tone. The audience liked her greatly and showed its appreciation cordially.

The program contained Walton's Portsmouth Point overture, Brahms' F major symphony and Ferroud's Types, which was given a first performance here on this occasion. Both the Walton and Ferroud composition might bear the subtitle *Petit riens* (not by Mozart). To be candid, these selections scored only a *succès d'estime*. The Brahms symphony naturally was the backbone of the concert and, admirably played by the orchestra and superbly interpreted by Stock, the *pièce de résistance* was enthusiastically received.

Richard Crooks at the Auditorium

The Auditorium was practically sold out for the benefit concert given by Richard Crooks for La Rabida Jackson Park Sanitarium, on November 22. The distinguished tenor had prepared a varied and interesting program, which he delivered with that beauty of tone, impeccable phrasing and remarkable diction for which he is justly renowned. Many repetitions were demanded and numerous encores were added throughout the evening. Frederick Schauwacker played both accompaniments and solos in his usual artistic manner.

Rachmaninoff Packs Orchestra Hall

Bertha Ott presented Serge Rachmaninoff at Orchestra Hall on November 24. The master offered a program consisting of the Beethoven thirty-two variations in C minor, three sonatas by Scarlatti, Chopin's B minor sonata and lighter numbers by Scriabin, Medtner, Borodin, Rubinstein, Dohnanyi and his own etude and prelude. Throughout the afternoon he was acclaimed and encores too numerous to mention had to be added to the already comprehensive list.

Miriam Winslow in Dance Recital

The much heralded Miriam Winslow, Boston society girl who forsook the social whirl for the glamor of the stage, lived up to the reputation that had preceded her as one of the most satisfying dancers now before the public in her dance program, at the Studebaker Theatre, on November 24. This winsome young lady, though acknowledging credit to her many distinguished instructors, disclosed much imagination and originality in her various dances of Spain, Brittany, India, Bohemia and Cambodia as well as in classic forms of the dance. Miss Winslow gives expression to masterpieces of music. She is past mistress in visualizing the technic of music and she interprets the compositions with rhymical observance. Assisting Miss Winslow in her efforts to find and use good music as a theme for her dances is Mary Campbell, her able accompanist. Olive Cousens, Mary Hughes, Jacqueline Magrath and Nancy Minor, forming the ensemble group, shone in their own light in solo as well as in ensemble numbers. They, too, contributed to an enjoyable afternoon's entertainment and helped in making the recital meritorious in every respect.

Mila Kocova Heard

Mila Kocova, coloratura soprano of the National Theatre of Prague, who recently made a successful debut with the Chicago City Opera as Gilda in Rigoletto, was heard in a concert given in conjunction with the Lyra Singing Society in the Studebaker Theatre on November 24. Heard only in the taxing arias Traurigkeit ward mir zum Lose and Martern aller Arten from Mozart's Abduction from Seraglio, Miss Kocova displayed a voice of unusual range, power and beauty. Lovely pianissimos contrasted opulent tones and her style as well as interpretation revealed a musician and a singer of the first order. She was ably seconded by Frank Kubina, at the piano.

The Lyra Singing Society, a male *a cappella* choir made up of Czechoslovakian singers, sang for their first group the Pavel Krizkovsky The Drowned Maiden, the Fischer-Dvorak Goin' Home and the Brahms Lullaby.

Col. W. de Basil's Ballet Russe

S. Hurok brought back to the Auditorium for its fifth engagement in less than two years the Col. W. de Basil Ballet Russe for eleven performances in eight days, from November 25 to December 1, inclusive. To the old favorite ballets were added several novelties including Scheherazade, the much discussed Choreartium, Midnight Sun, Good Humoured Ladies, One Hundred Kisses and Spectre de la Rose. Nightly the vast Auditorium was sold out, and press and public alike lavishly fêted this unique organization.

RICHARD HAGEMAN
extended his engagement os conductor of the Chicago City Opera. Among the forthcoming productions which Mr. Hageman will conduct is the American premiere of Respighi's La Fiamma, with Rosa Raisa and Joseph Bentonelli in the title roles.

Association of Commerce Glee Club

At its annual fall concert, given before a packed house in the Goodman Theatre on November 26, the Association of Commerce Glee Club under the able direction of its leader, Arthur Dunham, revealed itself to be one of the best male choral societies in this city. The men have been well trained, particularly as to nuance, intonation, interpretation and English diction Each selection could well have been repeated, so insistent were the plaudits; and generously the conductor added many encores to the already lengthy program. One of the songs, Arthur Dunham's Out of the Dawn, had on this occasion its first presentation. It is written in Mr. Dunham's particular style and superbly sung, was much enjoyed. Three soloists assisted—Wesley Summerfield and Howard R. Will, members of the club, and James Burdette. The latter is the Senn High School boy who won the contest sponsored by the club last spring to find a talented singer among high school students.

Mae Doelling Schmidt at Art Institute

The piano recital which Mae Doelling Schmidt gave in the Art Institute series on November 27 was warmly received by a large audience. Mrs. Schmidt, who was heard at the beginning of this series last season, played a taxing program which served to display to advantage her versatility. The Beethoven sonata, op. 27, No. 1, received an admirable performance. There were fine artistry, sturdy tone, excellent musicianship in Mrs. Schmidt's interpretation. A group of Chopin made up of two etudes, the E flat major prelude and the A flat major impromptu, showed her to be an excellent artist of keen insight, refined style and imagination. There were also numbers by Debussy, Ravel, Turina, Carpenter and Tschaikowsky-Pabst to round out the program.

Lake View Musical Society Program

The Lake View Musical Society, of which Cora Willis Ware is president, held its first active member concert of the season on November 25, at the home of Mrs. Orval Simpson in Winnetka. The program, arranged by Mrs. C. Sherwood Baker, program chairman, was given by Gladys Marx Johnson, soprano; Leta Murdock Ehmen, violinist; Blanche Strom Nordberg and Rozelle Bezazian, pianists, and Louella De Windt, contralto.

Chicago Artists' Association President's Reception

Following the reception in honor of its president, Harriet Case, the Chicago Artists' Association added an enjoyable program given by Doriss Wittich, pianist; Arthur Kraft, tenor; May Barron, mezzo-soprano, and Lucille Turner Parkhill, violinist. Miss Case's résumé of the association's first twenty years was enlightening and brought out many interesting points which showed the progress made and the good done in that time.

Lawrence Paquin Again at Chicago Musical College

Lawrence Paquin has again been engaged as a member of the dramatic art department faculty at the Chicago Musical College. Since his last association with the college, Mr. Paquin has spent three years in radio production, having been on the National Broadcasting Company's staff. A graduate of Carnegie Institute of Technology, he has taught at the University of Pittsburgh, Miami University, and for three years taught and directed all productions at Dartmouth College. He has had many years' experience on the professional stage in New York, was director of the Little Playhouse at Cincinnati, has produced a number of plays and pageants in Pittsburgh and in Michigan, was professor of dramatics at Drake University and was for three years affiliated with the Goodman Memorial Theatre here, as director, actor and production manager. Mr. Paquin will give private instruction as well as hold classes in play producing, acting technic, pantomime, public speaking and all phases of dramatic art.

Vitaly Schnee's Activities

In addition to his teaching schedule, Vitaly Schnee, pianist and teacher, has accepted the chairmanship of the committee of the Lyon & Healy Saturday Recital Series and is to give a piano recital on February 2, in the sisterhood series at the Temple Emanuel. Mr. Schnee will present a group of eighteen students in recital at Lyon & Healy Hall on December 22. Several of the pupils appearing on this program are from the class of his assistant, Joseph Markin.

Agnes Hope Pillsbury Pupil Engaged For Kansas Wesleyan University

Charles Baker, pianist, from the Agnes Hope Pillsbury studios, has been appointed head of the piano and organ departments of Kansas Wesleyan University, Salina, Kans.

American Conservatory Notes

Edward Eigenschenk, of the faculty, will be heard in an organ recital in Kimball Hall on December 9.

Robert Speaker, baritone, student of Theodore Harrison, will appear as soloist at the vesper service of the Des Plaines Congregational Church on December 15.

Ruth Gregory, pupil of Edward Collins, has been appointed music supervisor in the public schools of Carbondale, Ill. Gertrude Shapiro and James Madson, also from the studio of Mr. Collins, have appeared in piano recitals recently; Miss Shapiro at the Lawson Y. M. C. A. in Chicago and Mr. Madson in Omaha, Neb.

Sigma Alpha Iota, Gamma chapter, is presenting Heniot Levy, pianist, of the faculty, and Ada Paggi, contralto, of the Chicago City Opera Company, in recital on December 8 in Kimball Hall, for the benefit of the chapter scholarship fund.

Henry Kalinowski, violinist, student of Scott Willits, appeared as soloist at the annual banquet of the Northminster Fellowship Club, Fourth Presbyterian Church, November 22. Eugenia Schmitt, pupil of Edward Collins, was the accompanist.

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Boston Symphony Orchestra Performs Novelties by Roussel and Taneieff

Raya Garbousova Soloist in Haydn Concerto—Don Cossack Chorus Sings to Crowded Hall—Marjorie Fulton and Mack Harrell Heard

BOSTON.—There have been but few concerts this week—a considerate lull, perhaps, before the storm that next wek will bring about our heads. Happily these few events have been of exceptional interest and good quality as to performance. As a matter of fact, the season so far has shown undoubted talent by most of the soloists and orchestras.

The concert of the Boston Symphony Orchestra on November 29 was both admirably performed and interesting intellectually. It began with the recent Sinfonietta of Albert Roussel. This must not be confused with the even more recent fourth symphony, which has been almost ecstatically reviewed in Paris. The sinfonietta for string orchestra, which Mr. Koussevitzky chose, was given at a private concert by Alfred Cortot last spring in Paris at the Ecole Normale de Musique. Let us hope that Roussel's music will become more and more appreciated in this country. He is a composer of remarkable integrity and immense skill and, finally, he has something to say.

The sinfonietta is in two rapid movements separated by a brief *adagio*, which is really only an introduction or kind of landing place from which to take off again. The music is bustling, but concise. It is classical in its restraint, its lively vigor and the skill of its contrapuntal writing. The sinfonietta would repay the attention of the public that thinks all modern music must go in for the sort of tricks that a Shostakovitch or a Markevitch delight in.

Edward Burlingame Hill's tone poem, Lilacs (after Amy Lowell's poem of that title) was given on the same program. It has a direct musical appeal that is its own apart from any program that might be read into it after reading Amy Lowell. The music is lovely in its texture, rather French than American, perhaps. It was greatly relished by the audience, and Mr. Hill was called upon to rise many times to acknowledge the applause.

Raya Garbousova played the Haydn cello concerto in D major with the orchestra. Her interpretation was sympathetic, the quality of her tone always beautiful. There was a directness and entire lack of theatricality in her performance which at once won the audience. The concert ended with a restoration, after thirty years, of the symphony in C minor of Serge Taneieff. It is a magnificent symphony in many respects, not one that one would want constantly in the repertoire, but certainly deserving of being heard from time to time. Especially if we are going to have Bruckner and Mahler—as it seems we are,—it is grossly unfair to neglect the great Russian master of counterpoint. The symphony was well received and superbly played.

DON COSSACK CHORUS SELLS OUT

We need say little of the Don Cossacks. Their concerts are well known to everyone who is in even the most occasional habit of attending musical functions. They defy the prophecy of those who say that the public will not stand for repetition of a novelty, since they have gone on year after year with undiminished success. Indeed the reverse might be true. Three years ago they did not quite fill Symphony Hall. Last year they were the only event (outside the regular symphony concerts) to do so. On November 24 they repeated the feat. Their programs, manner of singing, the imperturbability of Serge Jaroff, the leader, the extraordinary range of tone, were all present at their concert and were all applauded to the echo.

MARJORIE FULTON AND MACK HARRELL IN JOINT LIST

A large audience greeted a joint recital in Jordan Hall on November 26 by Marjorie Fulton, violinist, and Mack Harrell, baritone. The concert was interesting from several points of view. It began with arias from two of Bach's church cantatas (Nos. 32 and 117). Miss Fulton played the violin solo. Arpad Sandor, acompanist, performed the *continuo* part in a simple version for the piano. The experiment was completely justified. Neither of the arias (Hier in meines Vaters Statte and Wenn Trost und Hulf') can be said to be well known and certainly both are infrequently played. They do not figure on Schweitzer's preferred list of recommended arias for bass. Still they were most interesting to hear. Mr. Harrell sang them with great intelligence and thereby proved himself to be an excellent musician.

Later he confirmed this opinion by the beautiful feeling which he expressed in his singing of a group of Schubert and Brahms Lieder. His voice in the lower register can not produce quite the volume or quality of tone that Mr. Harrell no doubt desires. This reservation and the tiresome group of English songs which concluded the program are the only faults that are to be found.

Miss Fulton played delightfully, with ease and animation. She chose the Mozart concerto in G major to show her abilities and a rather trivial second group. Incidentally, why did she not choose a Mozart sonata and thus keep up to the level of intelligent program-making begun by the Bach arias? Mr. Sandor accompanied with consummate artistic finesse. A. W. W.

Ralph Leopold in Detroit Recital

DETROIT.—Ralph Leopold gave a recital here on November 13 in Assembly Hall. The pianist offered a list of compositions by Bach-Tausig, Brahms, Dohnanyi, Arensky, Scriabin, Rachmaninoff and his own transcriptions of Wagner's Love Duet and Brangäne's Warning, from Tristan and Isolde, and the Ride of the Valkyries. Several encores were aided, among them Mr. Leopold's own transcriptions of the Storm and Entrance of the Gods into Walhalla from Wagner's Das Rheingold. Mr. Leopold is an artist of broad, sure technical attainments. He is master of the virtuoso style, and commands in addition to this brilliance of execution profound feeling and ample resource of poetic imagination His audience gave every evidence of delight in his playing. B. K.

Daniel Harris Returns After Operatic Appearances in Europe

Daniel Harris, baritone, has returned to America after several years abroad, singing in concert and opera. He is now soloist at the First Presbyterian Church, Brooklyn, N. Y. One of his recent recital engagements was at the Jackson Heights Club, Jackson Heights, N. Y., on November 24.

While in Europe Mr. Harris sang in the theatres of Italy, France and Belgium the leading baritone roles of Traviata, Boheme, Madam Butterfly, Tosca, Faust, Romeo and Juliet, Carmen, Les Pêcheurs des Perles, Werther, Lakme, Pagliacci, Cavalleria Rusticana, Don Pasuale, Lucia di Lammermoor, La Favorita, L'Elisir d'Amore, Barber of Seville, Tales of Hoffmann, The Secret of Suzanne and Marouf. Among the cities in which he gave recitals were Paris, Brussels and Liege, and he was soloist with the Liege Symphony Orchestra during a Wagner Festival.

Dr. Carl to Repeat Nebuchadnezzar

The American Guild of Organists has invited Dr. William C. Carl and the Motet Choir and soloists at the First Presbyterian Church of New York to repeat music from the European festivals recently presented at this church. On December 9, Dr. Carl and his forces will give another hearing to Nebuchadnezzar by Dr. George Dyson (which they recently introduced to this country), together with excerpts from Mozart's The Penitent David and Mozart's sonatas for organ and strings. The public is invited.

Ernest G. Hesser Announces New N. Y. U. Music Course

Ernest G. Hesser, the new director of the New York University music department, who succeeds Dr. Hollis Dann in June, 1936, announces a summer course, The Place of Music in the New Social Order, with lectures by various speakers. One of these will be Leonard Liebling, editor of the Musical Courier.

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NEW YORK CONCERTS

NOVEMBER 25

Marion Kerby Marion Kerby, singing Negro exaltations and Kentucky Mountain Songs, appeared in Town Hall on Monday afternoon, commanding the close attention of a good-sized audience. Miss Kerby exhorted her hearers to allow themselves to be "transfloated" to the Stovall Plantation in the Mississippi Delta, where the Negroes are gathered at Christmas time to recount their religious "'sperience." She gave an impersonation of one of the congregation favored with an ecstatic vision of the joys of the heavenly city, and then sang several spirituals, including I'm So Glad Dat Trouble Don't Las' Always and Dry Bones. Later, she took on the character of old Aunt Dilcie entertaining a group of children with tales and rhymes—Cluck Ol' Hen, Mistah Rabbit, "Hi," said de Blackbird, and De Raccoon Sittin' on a Rail. More exaltations comprised the last group, ending with Redeemed. Dance-rhyme songs on her program were Jim Crow—Juba and Jonah's Band. The Kentucky mountain songs, culled, according to a printed note, from the fastnesses of the Appalachians, represent the survival on this continent of the balladry of Elizabethan days. The last number in this list, To the Dance, has a religious significance.

The material presented has the charm and interest that are the qualities of folk-lore, that spontaneous expression of simple emotions. Miss Kerby is a dynamic interpreter and excellent character actress. She is a sincere and authentic purveyor of these songs and exaltations, and as such her audience applauded her and demanded extension of her program.

Carnegie Centenary Concert In honor of the hundredth anniversary of Andrew Carnegie's birth, in the hall which he endowed and which bears his name, a memorial concert was given under distinguished auspices and with leading musical forces of New York participating. The program repeated some of the numbers heard at the opening of Carnegie Hall on May 5, 1891, with Dr. Walter Damrosch now as then acting as conductor, and with music of Tschaikowsky, the honor guest at the inauguration forty-four years ago, represented.

As the notable audience assembled, headed by Mrs. Carnegie and members of her family, Dr. T. Tertius Noble played an improvisation on Scottish airs. Dr. Damrosch conducted the Philharmonic-Symphony Orchestra in a dramatic reading of the Leonore overture No. 3 of Beethoven, which he had led at the opening of the hall. The chorus of the New York Oratorio Society, under Albert Stoessel, sang stirringly Thanks Be to God from Mendelssohn's Elijah, heard at the second night of the 1891 festival. Then Dr. Damrosch made an address, recalling many anecdotes of his association with Mr. Carnegie, including instances of the latter's love for music. The chorus and audience sang the hymn, Old Hundred, from the Genevan psalter, the first music heard in Carnegie Hall at its inaugural. This was played in an orchestration made by Dr. Noble, with Walter C. Gale assisting at the organ.

The second half of the concert was devoted to Tschaikowsky, Mr. Stoessel leading the chorus in two *a cappella* numbers, Pater Noster and Legend, beautifully given by the Oratorio Society singers. Otto Klemperer concluded the program with a glowing performance of the Russian composer's fifth symphony, in which the rich tone of the Philharmonic Orchestra was given full opportunity. The audience included many leaders in social life and the arts, who were warm in their tributes to the musicians. This was, in sum, an evening of unusual historical interest.

Beethoven Association On Monday evening at Town Hall the Beethoven Association presented the first program of their eighteenth season. Those taking part in the program were Ria Ginster, soprano, the American Society of Ancient Instruments, and Frances Blaisdell, flutist.

Miss Ginster, making her second Town Hall appearance within two weeks, again charmed an audience with her lovely voice and excelled in a list of tasteful selection. Her group of German Lieder (by Hugo Wolf, Brahms, and Richard Strauss) found the soprano in what is perhaps her best field of accomplishment, although the Italian number, Vuoi, che parta (Attilio Ariosti) must be remembered for its polished delivery. Frances Blaisdell played flute obbligato with Miss Ginster in J. S. Bach's Schweight, ihr Flöten, and voice and instrument blended admirably, the former never tending toward loss of pitch, the latter filling in with well sustained notes perfectly timed. Miss Blaisdell shared in the applause accorded Miss Ginster. Fritz Kitzinger accompanied with his customary finesse.

The ancient instrument ensemble delighted their listeners with a suite in A minor (G. P. Telemann), Petite suite française (J. J. Mouret), overture (J. A. Hasse), fugue in G minor (G. Frescobaldi), and concerto grosso (A. Vivaldi). These works, all of early origin, set forth to best advantage the viole d'amour (played by Ben Stad, director), the quinton (Jo Brodo), the viole de gambe (Josef Smit), and the basse de viole (Maurice Stad). There is much to beguile listeners in these old scores with their delightful harmonies so much in contrast with the feverish and intricate scorings of later composers. The soft quality of the viole d'amour and the other forerunners of our present-day violins and cellos enhanced this old music, and much credit is due Ben Stad and his musicians for the measure of devotion they gave to their performance.

The members of the association and the subscribers to the series gave every indication of thorough enjoyment.

NOVEMBER 28

Philharmonic Orchestra For the novel item on his Thanksgiving program, Otto Klemperer submitted, in their first performance by the Philharmonic Orchestra, the excerpts from Alban Berg's startling opera, Lulu, which Koussevitzky and the Boston Orchestra introduced here last March. Whether or not music is the most suitable art for the portrayal of seduction and frustration, murder and eroticism in its unlovely aspects may be debated pro and con. What concerns us at the moment is simply the question that, being confronted with such a selection of subjects, has the composer succeeded in communicating their horror and tragedy in musical speech?

Endowed with creative gifts of strikingly individual character, Berg had already demonstrated in his earlier opera, Wozzeck, that he is a craftsman of the first order and that he knows how to employ a modern musical language to convey sincerely-felt emotion. One senses no conscious striving for effect, no calculated intention to shock. Designed as program music, to intensify the dramatic episodes from which the composer drew his inspiration, the Berg composition succeeds admirably in doing just that. Mr. Klemperer gave the score a highly effective interpretation, aided in no small measure by the playing of the orchestra and by Agnes Davis' expressive singing of the mournful closing measures.

Hamilton Harty's workmanlike transcription of Handel's warm-voiced Water Music opened the program. For the final offering, Mr. Klemperer gave his enthusiastic listeners a memorable reading of Brahms' ever-welcome second symphony.

NOVEMBER 29

Mila Kocova The third event of the Town Hall Endowment Series introduced a newcomer to New York in the person of Mila Kocova, dramatic-coloratura soprano of the Prague National Opera. The blonde and comely artist, who is said to hold a particular place of affection with the Czech public, had previously appeared this season both in opera and recital in Chicago. Her program included two taxing arias from Mozart's Abduction from the Seraglio, Lieder of Schumann and Schubert, airs from Dvorak's Rusalka and Smetana's Two Widows, Ah, fors' è lui from Traviata and, as an encore, Caro Nome from Rigoletto. Czech folk songs comprised the final group, sung (as were the Dvorak and Smetana excerpts) in the singer's native tongue.

FRANK FOREST

who recently made his debut with the Chicago City Opera Company as Faust in Mefistofele, has been signed by Paramount. Pictures for one year beginning December 16. The tenor is scheduled to make three pictures within the year. Besides being a fine singer, Mr. Forest is also an actor and athlete.

Possessing a powerful voice of particularly opulent quality in the upper register, as well as unusual flexibility for the size of the vocal organ, Mme. Kocova has the tonal endowments for the performance of Mazart, if at present her sense of style is not impeccable. In her Lieder group the interpretations were intelligent; the Nussbaum was perhaps most moving in its restraint and purity of conception. The Czech numbers naturally found her giving more abandon and authentic utterance, especially in the song of the water sprite, Rusalka. There was a wormanlike performance, too, of the Rigoletto aria.

One hopes that a voice so unusual, of so true an operatic calibre and so evidently mated with an instinct for drama, together with a personality most attractive, will mature into something exceptional and a real ornament to the operatic stage. More than anything, Mme. Kocova needs wise mentors if her success with the American public is to be extended and consolidated. The audience rewarded the singer with warm applause. The accompaniments of Walter Golde, especially in the Lieder, were of finely poetic quality.

Don Cossack Russian Male Chorus The three thousandth performance of the Don Cossack Russian Choir was a gala occasion at Carnegie Hall on Friday night. The Grand Duchess Maria was present and from the stage, with the double line of stalwart cossack-men forming impressive background, delivered an address citing the origin and eulgozing the career of this splendid group of musicians and their leader, Serge Jaroff. Delegates from Russian-American societies and newspapers formally extended their felicitations to Jaroff and his choir.

The program, which listed composers Bortniansky, Tschaikowsky, Kastalsky, Tschesnokoff, Schvedoff, Nistchinsky, Rimsky-Korsakoff, and arrangements of Conductor Jaroff, contained church music sung in heart-stirring praise and prayer, folk-songs varying from the rollicking and humorous to the plaintive and nostaligic and robust Cossack war songs. In all of these tonal beauty was maintained. Baritone and basso solo passages contributed much to the splendor of the event and a prominent part was played by the tenors, some of whom, in well controlled falsetto, created effects of startling loveliness.

NOVEMBER 30

Ernest Hutcheson and Felix Salmond An unusual program and an exceptional pair of interpreters drew a large audience to the Town Hall on Saturday afternoon, when Ernest Hutcheson and Felix Salmond played the five cello and piano sonatas of Beethoven. These works are heard rather seldom, in contrast with the symphonic and other creations

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of the composer, and certainly the opportunity to compare them is a rare experience. When, also, the interpretation devolves upon two masters in their respective fields, the resulting artistic pleasure is one to be had only in a blue moon. The audience, which included many notables of music, was appropriately absorbed and deeply enthusiastic.

The works were arranged so as to contrast the earlier and later cello sonatas and were heard in this order: F major, op. 5, No. 1; C major, op. 102, No. 1; G minor, op. 5, No. 2; D major, op. 102, No. 2, and A major, op. 69. There is no opportunity in a brief space to allude to the many beauties and characteristic qualities of the various compositions, which range from the light-hearted Mozartian brilliance of the earlier opuses, with their inspiration in classic dance forms, to the deeper and more poignant ruminations and original developments in form which mark the two sonatas from op. 102. The earlier Beethoven is a priceless heritage, and his later manner, prophetic of the future developments of Romanticism and modernism, has a kinship with the profound later quartets and piano sonatas.

Of the playing, it can be said that seldom has a pair of musicians of major powers been so perfectly teamed. The artistic philosohy of both performers is one of depth and penetration, and in both cases fortunately allied with a technical brilliance that enables them to realize their concepts perfectly in tone. Mr. Hutcheson, the Juilliard School's benignant dean, was much in the vein, his piano tone mellow, clear and luminous, his grasp of structure consummate in its sculpturesque proportions, and with a sense of climax, contrast and emotional differentiation that gave a fascinating range of color to his readings. Mr. Salmond, also of the Juilliard master school faculty, and one of the most accomplished string technicians now before the public, executed a formidable and taxing assignment with brilliant virtuosity and aplomb. The warmth of his cello tone in slow movements, the sensitive, vibrant cantilena of his playing was varied with a remarkable sense of style, justness of intonation and finger and bowing dexterity in passage work. Finally, the all-important matters of ensemble were here ideally adjusted. The artists were recalled to the platform many times—in short, an occasion for much congratulation to both performers and to their fortunate audience.

DECEMBER 1

Philharmonic Orchestra With one exception, Sunday's matinee brought works heard at the immediately preceding concerts of the Philharmonic Orchestra in Carnegie Hall: Handel's Water Music, Ravel's Alborado del Gracioso, Brahms' second symphony and Beethoven's Egmont Overture. The last named was the "new" composition which had eloquent and spirited playing based on the understanding interpretation designed by Otto Klemperer.

Arthur Loesser Concluding his series of three piano recitals illustrating three centuries of music for that instrument, Arthur Loesser covered the present period in a most interesting program in Town Hall on Sunday afternoon. The eminent pianist and faculty member of the Cleveland Institute of Music evinced a catholic interest in and understanding of the many vexed currents of contemporary composition, for his numbers were tastefully chosen and illuminatingly played.

Perhaps the outstanding works, for creative accomplishment, were the Sonatine and Alborado del Gracioso of Ravel, now thirty years old but representing a fusion of personal style with the ideals of impressionism that retain conviction for the listener. Four mazurkas by Szymanowski (1926) represent modern treatments of a conventional dance form, interesting but not original enough to regalvanize an obsolete medium. The six little pieces of Schönberg (1912), very brief numbers, each of which was played twice by the pianist, revealed strikingly the influence which that composer exerted on his pupil Anton Webern, though they are tenuous and not highly important. Casella's Two Contrasts (1919), are playful trifles which represent an amusing burlesque on Chopin and a savage bit of antithesis in the composer's earlier manner. Most valuable for significant content are the Hungarian Peasant Songs of Bartok (1920), enshrining genuine folk rhythms, which should have a greater currency in the piano repertoire. The succeeding group included works by contemporary pianists—The Gardens of Buietenzorg from Godowsky's original Java Suite; the introduction and fugue, op. 17 of Dohnanyi; Amourette de Pierrot by Stojowski, and a gavotte and gigue by Beryl Rubinstein—all of which were interesting as efforts to extend the technic of the instrument and build upon its classic foundations. Last came the New York premiere of Herbert Elwell's sonata (1929), an honest and forthright expression of modern American ideals and feelings in a somewhat experimental idiom by the young Cleveland composer and critic.

Mr. Loesser's brilliant tonal qualities and consummate craftsmanship were well in evidence throughout a program that offered many problems of interpretation. The pianist gave to the music of dissonant harmonic texture and original formal devices as highly polished a reading as he had done to the music of earlier centuries. The large audience responded with the warmest evidences of approval and recalled the artist many times after each group.

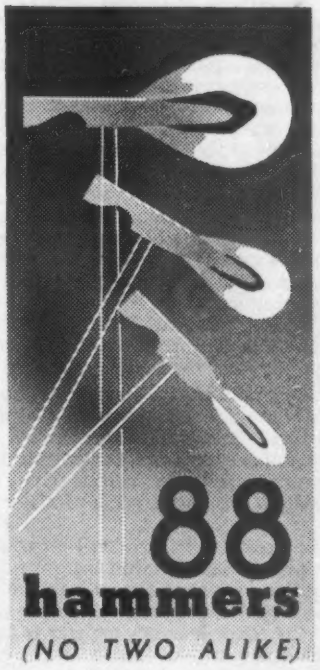
Music Guild Concert The seventh lecture-recital of the Music Guild took place on Sunday afternoon at Town Hall. Leonard Liebling, music critic of the New York American and editor-in-chief of the Musical Courier, was, as usual, in charge and this time presented a manuscript program of unpublished works of current composers. The new opuses which were introduced were: Excerpts from the ballet, Cain (Marc Blitzstein), The Strange Funeral in Braddock (Elie Siegmeister), two songs (Paul Creston), On Killing (Hanns Eisler, composer, text by Marc and Eva Blitzstein), Liturgie vom Hauch (Hanns Eisler, composer, text by Bert Brecht), The Quiet Pool (Evelyn Berckman), Here the Frailest Leaves (Otto Luening's composition to a text by Whitman), Fantasia Brevis (Otto Luening), and Reel (Henry Cowell).

Mr. Liebling pointed out that consideration should be given in criticizing or reviewing the new efforts of present day composers, and he illustrated several examples at the piano wherein it was shown how the contemporary critics of Wagner and Beethoven had heaped abuse upon passages of the Ride of the Valkyries and the Moonlight Sonata for the slightest unconventionalities which today are accepted as models of harmonization. Henry Cowell, because of his intimate knowledge of the unpublished manuscripts to be initiated, was appointed guest commentator during the actual presentation. He acquitted himself admirably in this capacity.

While much credit is due for the progress which these music creators displayed, space does not permit individual review at length. The high spots were Mr. Seigmeister's dramatic narrative, The Strange Funeral in Braddock (sung by Mordecai Bauman, with the composer at the piano), Hanns Eisler's portion of the program as presented by the New Singers (an *a cappella* choir under direction of Lan Adomian), and the performance of the accomplished Mr. and Mrs. Luening. By their skill and versatility they gave sympathetic interpretations of The Quiet Pool (sung by Ethel Luening, flute obbligato by Otto Luening) and Mr. Luening's Here the Frailest Leaves (sung beautifully by Mrs. Luening with Mr. Luening furnishing the piano accompaniment). This last named song is music of exceptional merit. Mr. Cowell's Reel was received so favorably that he was obliged to add other numbers to his list.

Jewish National Fund Concert Three artists collaborated in a long and varied program given as a benefit concert for the Jewish National Fund at Carnegie Hall on Sunday evening. Sascha Gorodnitzki, pianist, exhibited his characteristic virtues of brilliant tone, spirited interpretation and virtuosic technic in works of Chopin, winning particular applause for his dynamic performance of excerpts from the piano transcription of the Petrouchka suite by Stravinsky and La Campanella of Liszt in Busoni's version. Ruggiero Ricci, boy violinist, delighted the audience with his precocious performances of music by Mozart-Kreisler, Chopin-Wilhelmj, Hubay, de-Falla-Kreisler, Rachmaninoff, Brahms, Sarasate and Wieniawski, in which his vibrant tone and technical abilities aroused an ovation. Friedrich Schorr, baritone of the Metropolitan Opera, performed two song

(*Continued on page 25*)



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REVIEWED BY LEONARD LIEBLING

FOR PIANO SOLO

Shepherd's Pastime, by Lao Chih-Cheng; **Short Suite, Two Dances, Springtime at the Hills,** by Yasuji Kiyose; **Prelude,** by Yoritsune Matsudaira; **Sketch,** by Bunya Koh; **Traffic Sign;** by Tadashi Ota. All edited by Alexandre Tcherepnine.

A most interesting collection of short tonal essays; the Shepherd's Pastime, by a Chinese composer; the rest of the pieces from the pens of Japanese. None of these musicians is over twenty years old.

Mr. Tcherepnine spent over a year in China and Japan, teaching native youths and maidens with talent, the process of using the Western musical idiom in expressing their indigenous tonal ideas. He instituted prize competitions and the set of compositions listed above are the winning selections.

Their titles, and the names of the composers, are printed in Chinese, Japanese, Russian, and English. The publishing was done in Japan by Mr. Tcherepnine, who owns the copyrights.

It is surprising to see how these young creators have been able to combine Oriental themes and colorings with the Western methods, even to the extent of utilizing occasional ultra-modern harmonies. Ancient-scale progressions no doubt helped the affiliation. The result is highly quaint and exotic and augurs well for the future new music from the Orient. Mr. Tcherepnine (now in Paris) plans to spend the next two years in Peiping and Tokyo, in order to devote himself further to his unique work so successfully started.

In America, the collection just discussed may be obtained from G. Schirmer.

Sonata in B Minor, by Franz Liszt; edited by Alexander Siloti.

A remarkable piece of revisional craftsmanship, undertaken by one of the most famous pupils of Liszt. Siloti had often discussed with the composer, the advisability of making certain changes and excisions in the B minor Sonata, and Liszt was fully in accord with those suggestions. Now, a half century after the latter's death, Siloti finally publishes the result of his work, finically and reverently achieved.

It is not possible at present to go into detail regarding the transformations wrought by Siloti, but pianists familiar with the great Sonata will find them a decided improvement making for compactness with the omission of some non-essential parts that always gave the impression of mere padding.

A prefatory page by the editor indicates the cuts to be made, and also offers hints for phrasing, accentuation, and expression.

The B minor sonata is Liszt's *magnum opus* among his original works for piano solo, and probably will remain in the repertoire indefinitely. Siloti is to be commended for putting it into more practical form for players, and bringing it within the easier ken of listeners.

Of course, the B minor sonata is no finger fare for any but the most skillful virtuosi and resourceful interpreters. (Breitkopf and Härtel, Leipzig.)

Badinage; Presto; for piano solo; by Francis Poulenc.

Always one of the most melodious and also merry of the twentieth century composers who were once called "modernistic", Poulenc shows in his latest two pieces that he has lost none of his ability or *esprit.* The examples are chatty, exhilarating, with recognizable airs, no acerbity or deep musical purpose. They do not seem weighty enough for concert material but nevertheless offer tricky finger problems when played in the indicated tempos, *assez animé* and *presto possible.* Poulenc still possesses another of his admirable qualities—that of brevity. He knows when to stop, after his musical idea has run its logical course. (J. & W. Chester, Ltd., London,)

Sonata, for piano; by J. M. Nin-Culmell.

A serious and logical composition, with good form and developments consistently carried out. The harmonic style is starkly modern. Not sensuous or exultant music of the kind that might be expected from the young son of Joaquin Nin. These new lads, looking at the world about them, find little joy to express when they write music. The sonata, in three movements, (of which the first is the best, with its insistently repeated quaint figuration) does not seem destined for general popularity. (Oxford University Press, London; Carl Fischer, Inc., New York.)

Variationen; for piano solo; by Nikolai Lopatnikoff

Six variations on a sombre theme of Russian flavoring. The composer rings his changes chiefly by rhythmic and harmonic means rather than through characterizations of the subject. The harmonies are modern but avoid deliberate ugliness. Frequent changes of metre add unconventionality. The general treatment shows resource and yet a desire for comfortable keyboard idiom. Variations 2 and 5 are especially effective. Lopatnikoff has much individual utterance in spite of suggestions of Prokofieff, Stravinsky, Tansman, and Shostakovich. (Edition Schott.)

FOR TWO PIANOS, FOUR HANDS

Sonata in F; by Wilhelm Friedemann Bach; edited by Ethel Bartlett and Rae Robertson.

With this Two-Piano Series (classical and modern) the well-known duo-pianists, Bartlett and Robinson, are doing a valuable service to devotees of the twin keyboards.

The sonata in F is an especially attractive composition of much charm, even though lacking the "depth and grandeur" of J. S. Bach pages, as the Short Preface explains.

Large print, and careful phrasing and expression marks, render useful help to the players. There are no fingerings in this example, the assumption evidently being that they seem superfluous in music which is appropriate only for advanced performers. (Oxford University Press; Carl Fischer, Inc.)

Chatterbox; for four hands, two pianos. By Max Kramm.

A bright, melodious *morceau,* mostly in scale passages of medium difficulty, and harmonized simply. When played in fast tempo, the piece reflects something of the character of Weber's Moto Perpetuo. A useful medium for the teaching of two-piano playing. (Gamble Hinged Music Co., Chicago.)

SONGS FOR VOICE AND PIANO

Wreath of Miniatures; seven songs by Nina Koshetz; with English, French, and Russian text.

Five of the poems of these songs are by Nina Koshetz; the others are by Leon de Montenaeken and Theophile Gautier. The verses symbolize moods of romantic reminiscence, renunciation, and resignation.

Mme. Koshetz' music (both vocal and piano parts) is serious, well made, harmonically courageous—and of course eminently singable. Russian influences make only occasional appearance. Meters like 6-4 and 5-8 have no terrors for this composer—a rare manifestation for a singer! This set of songs well repays examination. It is dedicated to "Him." (Carl Fischer, Inc.)

Wanderlied, by W. O. Forsyth; lyric by Marjorie Pickthal.

A ballad type, with folk tune character, melodious, and sonorously set in the piano accompaniment. Easy to aproach musically, without harmonic terrors of any kind. (Frederick Harris Co., London, England; and Oakville, Ont., Canada.)

FOR VIOLIN AND PIANO

Romance, for violin and piano; by W. O. Forsyth.

A tuneful bit, hardly of concert calibre, but appropriate for studio and amateur occasions. Mr. Forsyth is always the cultured musician and never affected or pretentious. (Frederick Harris Co.; London, England, and Oakville, Ont., Canada.)

Reviewed by R. M. Knerr

Books

The Merry Gentlemen of Japan; a children's story by H. W. Reiter and Shepard Chartoc; adapted from the Gilbert and Sullivan opera, The Mikado; illustrated by Philip Gelb.

An animated retelling, in simple words, of the immortal comedy by Gilbert, interspersed with quotations from the text. The story is divided into seven chapters. Especially engaging are the illustrations by Mr. Gelb, a theatrical scenic artist who has created marionettes depicting in caricature vein the various characters of the opera which are reproduced in color against miniature settings. A delightful Christmas gift for the young. (Bass Publishers, New York.)

Hector Berlioz, by Tom S. Wotton.

This essentially readable book contains a collection of essays on various aspects of the French composer's art and personality, rather than a biography, and is a particularly flavorsome and delightful volume. It punctures not a few of the legends that have grown up around Berlioz's bizarre personality, and also takes up such matters as his technic, melody, form and "programs," orchestration, his works as a whole, and the interpretation and various editions of them. At the end there is a bibliography of other books and articles on Berlioz, and an extended index. (Oxford University Press, London and New York.)

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A Key to the Miniatures of Leopold Godowsky; by Maurice Aronson.

A brochure which analyzes, in about twenty pages, the forty-six Miniatures (for piano, four hands) of Leopold Godowsky. Mr. Aronson was for fifteen years the sole assistant to Godowsky in his Berlin and Vienna teaching and thus seems ideally qualified to interpret that composer's music. In a preface he states his belief that the Miniatures take their place in the significant procession of musical forms of piano literature. The analysis of the works is done with lucidity, a painstaking attention to detail and much illuminating description and interpretation. There is a list of the Miniatures arranged as to difficulty, and also a chart giving their compass and tonality. (Carl Fischer, Inc., New York.)

Stagefright and Its Cure, by Mary Louise Goodhue.

Those who have quaked at prospect of facing a huge or even a rather less than ample audience form a brother-and-sisterhood amazingly universal in extent. It is a common thing to find even seasoned performers exhibiting something less than the composure which they desire. And as for the tyro, he has almost never acquired the *sang froid*—particularly if he is a sensitive soul—to do justice to those fine transports which he can achieve in the privacy of his studio.

These harassed souls may find considerable help in the friendly litle book written from the psychological point of view by Mary Louise Goodhue. This investigator especially seeks the cause of these quaking states of self-doubt and abasement in some previous "negative conditioning" that occurred earlier in a musician's or speaker's career. One would suppose that a performer who had appeared with ease and success before crowds from tender age would never experience tremors at facing another one. But this is not always the case, as the fear complex may be developed late in life. Most significant is the fact that it may come from some experience not at all relevant to the task which is to be performed publicly. Thus, a prima donna suffered a shock while riding in a street care, Miss Goodhue relates, when a fuse blew out and the car was filled with smoke and a milling throng. This left a "hang-over" in a fear of suffocation associated with crowds which so affected the artist when before an audience that she had to seek psychological aid. Happily, it was given by simply recalling to her the circumstances of her previous experience. With this knowledge firmly in mind, she was able to face her public again with equanimity.

Science also aids in training performers to acquire by habit the feelings of confidence that shut out exterior influences and enable them to concentrate with assurance on their artistic message. By a process which this writer calls "sundering the negative thought ligature," a building up of positive reactions and securing of one-ness or integration in the artistic personality, a means of salvation may be found for the tremulous victims of "footlight fever."

Those who are bothered by reactions that combat and shatter their best intentions when before an audience owe it to themselves to consult the helpful little volume published by Miss Goodhue. For the path of art, while still a long one, may be rendered considerably smoother with the aid of modern psychological research. The book has been endorsed by leading educational authorities. (Mary Louise Goodhue, Cambridge, Mass.)

Music in Schools: a syllabus of music teaching prepared by a committee appointed by the Middlesex (England) Education Committee.

With the characteristic thoroughness of the English in such matters, a committee of teachers, each expert in some phase of musical instruction, has drawn up a detailed scheme of instruction for the average child. The paper-covered book contains much varied information on music teaching and valuable appendices on singing, dictation, memory work, melody writing, appreciation and other matters. (Oxford University Press, London and New York.)

Carols for Mixed Voices

Four Christmas Carols, arranged by Harvey Gaul.

First place for its superb folk quality and charm among these arrangements by Mr. Gaul is taken by his *a cappella* version of the Tennessee Cherry Tree Carol, in ballad form ("When Joseph Were a Young Man") which tells of the miracle which occurred when the Lord commanded the tree to bow down and offer its fruit to Mary. This is for four mixed voices (the bass is divided into two parts) with short solos for soprano, tenor and baritone. It is a smooth-flowing melody, beautifully apportioned to the voices and with notable impressiveness at the close.

Three Norwegian carols from the same arranger include The Christmas Bells of Norway, which has a baritone solo, above a "kling, klang" motive by the male voices and much sturdy, jubilant singing by the other parts, with an organ accompaniment; an *a cappella* Norwegian Mountain Carol, of folk-like quality, in which there is a description of the mountains and the storm as well as the announcement of the birth of Christ, with a swinging, hearty dance theme of minor mode; and Praise God, Extol Him—an unaccompanied chorus with baritone solo, a work suitable for use in the church, as it is designed in broad *maestoso* vein, with sonorous part-writing for four mixed voices and a few extra sopranos. The texts of these attractive numbers are by Ernest Porter. (Harold Flammer, Inc., New York.)

The Manger Child; a carol-anthem for mixed voices; music by Keith Crosby Brown; words by George Murray Brown.

A descriptive quality informs this anthem, which tells how "wise men three" came "from country afar." The music maintains a measured pace, which later aptly serves as a lulling theme for the slumbers of the Christ-child. There is a striking passage for solo or semi-chorus, in addition to the four mixed voices. The accompaniment is vividly descriptive. (Harold Flammer, Inc., New York.)

Hodie, Christus Natus Est (Today Christ Is Born), words in Latin and English from a Christmas antiphon; music by Healey Willan.

A finely fervant setting of the old carol, in which the four voices move with sturdy independence. Especially characteristic is the repetition of "hodie" in the various voices. There are a few florid runs at the closé on the word "alleluya." The work is unaccompanied but has a piano part for rehearsal. (Carl Fischer, Inc., New York.)

For Four-part Male Chorus

Sweet Little Jesus Boy; words and music by Robert MacGimsey; arranged by Mark Andrews.

An unaccompanied version for four male singers of Mr. MacGimsey's atmospheric song composed in imitation of the Negro spiritual. The sentiments are appropriate for Christmas, as the singers plead with the "little Jesus boy" in the manger for forgiveness and inspiration to do right. There are humming passages and a *ppp* ending. (Carl Fischer, Inc., New York.)

Sacred Songs

The Croon Carol (Joseph Dearest, Joseph Mine), old German carol, arranged by Alfred Whitehead.

Not too churchly in spirit is this ancient carol, endowed with charming naïveté and simplicity. The verses are interspersed with rocking measures to the syllable "croon" (which might be hummed). Delightful especially for the woman recitalist at Christmas time. For medium high voice (range, E to F sharp), with organ or piano accompaniment, and English words. It is also published for mixed voices, with soprano solo; for three-part women's chorus, and for organ solo. (Carl Fischer, Inc., New York.)

On Wings of Living Light; a song for Easter; music by Will C. Macfarlane; words by William W. How.

Vigorous and march-like in theme, this number bears the direction *trionfante*. The text tells of the angel's rolling away the stone and the triumphant rising of the Lord, with a final section adjuring listeners "O let your hearts be strong, for we, like Him, shall rise." A good solo of the more obvious type for use in church services of non-liturgical nature. Published for high and low voices, the compasses, respectively, D to G and B to E. (G. Schirmer, Inc., New York.)

Because of Thy Great Bounty; words by Grace Noll Crowell; music by Elinor Remick Warren.

A brief sacred song for high voice, useful as an offertory number. The melody is attractive, the movement of the work animated and the sentiments, voicing the gratitude of the singer for many bounties and his desire to help the needy, calculated to play upon the heart-strings of a congregation. Range, D flat to G. (H. W. Gray Co., New York.)

Today Is; words and music by George L. Miller.

Brief and simple, the type of song used in Protestant churches of less "high" forms, this plea for seizing the present day for works of good has a plain melody of spirited nature. Vocal range, one octave from E flat. (Carl Fischer, Inc., New York.)

Part-Songs for Men's and Women's Voices

Amphion Society Series of Part-Songs.

Among the growing list of original compositions and arrangements which make up this collection by Harry Gilbert, conductor of the New York Amphion Society, six new numbers offer much of interest. Four of these are for three-part women's voices, the other two for four-part men's chorus. In the first category are a little-known lullaby by Richard Wagner, Sleep, Precious Child, for SSA with alto solo; Schubert's Whither (Wohin); Lovely Spring, a blithe song by W. Coenen; and The Shepherdess' Holiday, a number in folk vein by that eminent virtuoso of the bow, Ole Bull. The German songs have English text as well, while that by Bull has an English translation by Barent Ten Eyck. For male chorus are Carl Loewe's spirited Drum Serenade, with accompaniment of "pum, pum, pum" by the second basses, and a merry tune with roulades for the tenors; and Franz Ries' fervent song, Wondrous Love (Es muss was Wunderbares sein), in which the second tenor has extended solo opportunities. The latter number has both German and English text. There are piano accompaniments for all the works. (J. Fischer & Bro., New York.)

For Miscellaneous Voices

Three Folk Songs, arranged for chorus by Boris Levenson.

Two number from Russian sources, The Lost Maiden, and Oh, My Man Is Dull, and the familiar Irish folksong, The Low-Backed Car, have been skillfully arranged for various voices by Levenson. The Lost Maiden is a beautiful and wistful air, which has been used by Moussorgsky in Khovanstchina

(*Continued on page 27*)

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New York December 7, 1935 No. 2876

The old war nonsense is starting all over again. Italy replies to England's oil ban by placing sanctions against music and plays from that country. French operas and American jazz are probably next on the list of Mussolini's proscriptions.

—o—

Sibelius' Seventieth Birthday

On December 8, Jan Sibelius is to be seventy years old. His many admirers all over the world will be glad to know that he is well, active, and happier than he has been for years, as recent days have brought a renewal of interest in his works and an evaluation which places them higher in general esteem and affection than had been the case before. Congratulations to Sibelius are in the hearts of all, with the wish that he may live and create for many years to come.

—o—

Youth Musically Served

A letter received by the Musical Courier contains these passages referring to a piano recital given by a well known young artist at the Senior High School of an inland city:

The auditorium was crowded with enthusiastic music lovers, young and old. It seems to me that we have grown greatly in music appreciation. There were several rows of seats in front of me, filled with local young people of high school age, twelve to seventeen years. Their vivid enthusiasm and intelligent attention to the artist were delightful for me to watch; perhaps the more so because my own thirteen-year-old son was of the number.

I believe America is on the eve of a great era in music. I know that the young people as a whole now are more familiar with music, classic as well as popular, than the young people I worked with fifteen years ago. And I think we can attribute this, at least partly, to the radio, the school band and orchestra organizations and junior music clubs, and to sound pictures. I hear my boy and his friends discussing Lawrence Tibbett, Nino Martini, Gract Moore, Nelson Eddy and other artists they have seen and heard in sound pictures and over radio, as only a very privileged few were able to do a few years back.

Of course nothing can replace the performance of the artist in the flesh. Last night's experience emphasized this. But these modern innovations can do much to help us all to grow in appreciation of the real thing when we are given the opportunity to enjoy it.

It was inspiring to see those children during an intermission, comparing hands as to the possibilities for a technical ability like that they had just heard. Most of them had followed eagerly the annotated program. Some even had brought musical scores of the program numbers, and all seemed to follow intelligently the movements of a Mozart sonata from *allegro* to *adagio*, etc.

. . . After the program the player was surrounded backstage by an avalanche of young admirers. Youth called to youth, and it seemed impossible that the pianist laughingly autographing programs and exchanging witticisms with the young people around him, could be the same person as the artist who had just stirred us so from the stage.

Such a letter as the foregoing could be easily and justifiably duplicated from many sections of our land, and that is a fact for real rejoicing.

There is no doubt that to the present young generation there are awarded the greatest opportunities the world ever has known, to become genuinely and understandingly musical. It might be added that those opportunities are being seized upon eagerly by the intelligent youth of America. Artists know it, managers know it, and educators know it.

In the young lies the hope of our musical future, and it looms large with richest promise.

—o—

Room for the Régisseur

American operatic performances have in the past shown many divergencies from the paramount ideal of ensemble which is peculiar to the German and Austrian productions at their best. Stagecraft is considered in Central Europe to be a serious and learned art, and doctorates are bestowed in the universities for accomplishments in this sphere—something as yet unknown in the United States.

The German ideal has seldom been so well stated as by Ernst Lert, in an article in Chord and Discord, the publication of the Bruckner Society of America. This writer describes the extensive role played by the Middle European *régisseur* as follows:

"Since opera, according to the early Florentines, and Gluck, Mozart, Verdi, Wagner, etc., is primarily a dramatic artwork rendered more intensely expressive by the emotional power of appropriate music, it is wholly logical, and in agreement with the conception of those masters that the one responsible for the entire production should be the dramatic director. Until Wagner's time the conductor was scarcely more than the leading fiddler. The librettist, the author of the histrionic share of the opera, was the real master and creator of the production.

"Thus it is a foregone conclusion that the director should have the right, as a creative artist, to select in person the material from which he must shape his artwork. He chooses the operas he will produce, not from a merely musical viewpoint, but also with an eye to their dramatic effectiveness. He alone solves the 'fate-problem' of each production: the casting. This means only the right to engage for each opera the conductor with the best equipment for realizing musically the director's vision of the work, the scenic artist with the temperament corresponding to its style, and the actor-singers with the individuality closest to the drama's various roles. Responsible for the composite success of the production, the director will naturally cast his artists in such a manner as to produce the best possible united result. His success is the success of the production as a whole. His duty, in a word, is to secure the logical integrity of the performance. Therefore he (and not the conductor) must have charge of the whole work of dramaturgical organization. If cuts are to be made, they must be made, above all, with an eye to dramatic integrity, a point-of-view totally foreign to conductors. . . .

"With the actors he has himself chosen and trained, the director may hold as many rehearsals as necessary to render an opera ready for public presentation. In consultation with the conductor, he may also share in shaping the musico-dramatic interpretation. It is for the director to determine the size, distribution and application of the chorus. It is for him to breathe dramatic life into the chorus. Since the dance is also an integral part of the drama, the ballet-master must be guided by the director's sovereign dramatic conception. The director alone must decide upon the scenery, for he is supreme over the little world in which the entire dramatic action is to take place. He sketches the plans for the scenery and selects the painter or architect best fitted to realize these sketches in stage pictures, costumes and props, just as a conscientious master-builder executes faithfully the ideas of the one for whom he is to erect a particular building. Since the lighting effects constitute an inseparable feature of the action, bringing certain groups out into bold relief, while obscuring others, these must also be dictated by the director alone."

It is a curious fact that, although our dramatic stage has been increasingly dominated by the stage director in recent years, the opera has been extremely dilatory in following this ideal to its logical conclusions. Perhaps artistic conditions are not ripe in this country for a state of absolute sovereignty by one figure on the operatic boards. Nevertheless, it would be interesting to see what might be accomplished in giving a characteristic American development to the lyric drama in the hands of an outstanding genius of stagecraft. In this country there is rich material; it would seem that what is needed is the moulding hand.

—o—

Epithets and Music

The apple-cart of music has again been tipped over by the provocative Sir Thomas Beecham, who seems to have a penchant for leaping into print. According to Richard Capell, music editor of the London Daily Telegraph, that doughty British baton-wielder, in the course of a speech at Manchester, recently threw down the gauntlet to critics with the challenging words, "How can you write about sound?"

Says Mr. Capell: "There was, as usual, much in what he said. No doubt, in a logical world there would be no writing about music, and no talking either. Or, if any, it would serve as the merest introduction to the world of sound, not as a pretended explanation of interpretation.

"Music, like the experiences of the mystics, transcends words. But just as the mystics try to communicate their visions, so do we find not only critics but even musical composers and executants making the attempt to define the art by speech, though they have all the resources of that other eloquence at their command. It is an illogical world."

The London critic then points out the relative feebleness of the vocabulary by which we seek to pin down musical expression, using terms derived from the senses of sight, touch, taste and, of course, more mundane phases of hearing. The reason for the weakness of the tongue in hearing-terms, he believes, is owing to the fact that "men evidently began to describe what they saw long before what they heard." On this matter Mr. Capell says with great justice:

Nearly all the words used to express the sensations of the ear are borrowed from the service of the other senses. We speak of notes as high or low, of tones as sweet or hard or round, brilliant or veiled or penetrating, of melodies as touching—all of them terms applicable in the first place to the sensations of sight, touch or taste. In French and Italian the ordinary word for "loud" simply means "strong," and "piano" is only "level." Our words for loudness (loud, sonorous, shrill) meant no more than "sounding" to begin with, and all our expressions for degrees of softness of sound above a "murmur" or a "hush" are borrowed.

But not only are words carried over from one kind of experience to denote another quite different one; they also change their connotations from century to century with bewildering rapidity, so that at last they often come to have almost the opposite meaning from the one they first enjoyed. The British writer takes a text from somebody's remark about Sir Thomas (who will be wielding the baton in New York as guest before long)—to be specific, that he was a virtuoso—whereupon another admirer asked the reason "for such an expression of disparagement." There follows an amusing disquisition on the way in which this term has changed its coat since the good, old days:

Virtue and virtuosity were Roman names for manliness. It eis perhaps not generally known that the first British virtuoso, or the first to be celebrated as such, was Old King Cole. As a patron of musicians, that monarch is remembered in verses too familiar to need quotation. But it was his virtue in the larger sense, as well as his illustrious offspring (he was supposed to be the father of St. Helena and grandfather, therefore, of Constantine the Great)—it was his Roman virtuosity that made him the admiration of medieval England. Hence in John Hardyng's Chronicles we read not of his pipe, bowl and fiddlers three, but that—

> "He ruled the realm in law and peace full well,
> That, for his wit and virtuosity,
> Able he was, as chronicles could feel,
> To have ruled all the emperality."

They were not great at philology in the fifteenth century, and Hardyng in putting to King Cole's credit the founding of Colchester is not supported by later virtuosi—virtuosi in the seventeenth-century sense. But he knew the meaning of "virtuosity."

The word, after enjoying repose for a few generations, started on a strange career in the century of the Stuarts. The "virtuous" were not the valorous or even the virtuous, but what our age would call the specialists and the highbrows, in the days when the Royal Society was young. "Madame la Dauphine est une virtuose," says Mme. de Sévigné; "elle sait trois ou quatre langues."

Those were virtuosi who took an interest in natural science and in antiquity; it was a step from that to collecting, and thence to the reproach from the virtuous of the older sort of "a most impertinent and effeminate virtuosity" . . . .

In the next century **virtuosity became** more specifically musical, and the virtuous were above all the great opera singers, though not exclusively. Handel, after his death is "the late famous virtuoso." In the London musical world this specialized virtue was naturally regarded as peculiar to foreigners. In 1752—

> "Virtù to such a height is grown,
> All artists are encouraged—but our own."

Then came the century of the instrumental virtuosi, Paganini and Liszt and their followers. The word became yet more specialized. In France and Germany it connoted technical accomplishment and brilliancy; in England, too, but here the term also acquired, as Grove's Dictionary says, "A depreciatory meaning as suggesting the display of mastery for its own sake." Like "effeminate virtuosity" 200 years before, "empty virtuosity" passed as sound English in the last quarter of the nineteenth century. Poor virtue!

With so fluid a vocabulary as the English, it may be doubted whether any artist should take too seriously an epithet slung in a heated moment by some misguided musical scribe. There is always the chance that it may come to be quite a respectable term in a few hundred years, while those words which today have a caressing sound may just as well convey a terrific opprobrium to the ears of the twenty-second century.

VARIATIONS

By Leonard Liebling

Leopold Godowsky returned from Europe a short while ago with a huge stack of new piano music which he picked up in Russia. I coaxed it from him as a loan and have been exploring the hundreds of pages at home for a couple of weeks.

One satisfying conclusion resulted, that American musicians know more about Russian music than our statesmen know about Russian politics. We have been looking upon Miaskowsky and Shostakovich as about the most gifted and individual creators of the current tonal group in the Soviet Republic.

The works of those two writers—Shostakovich's early Fantastic Dances (opus 1), his recent concerto, and Miaskowsky's Sonatas, Nos. 2 and 3, as well as a few of his short pieces—registered with me as the outstanding examples of the Godowsky collection.

The rest of the productions were diluted imitations of Arensky, Scriabin and Prokofieff, or else belated ventures into the sort of tonal stuff that is being abandoned by the rest of Europe rather more rapidly than it came into partial tolerance.

One of the borrowings, in Leonide Nicolaieve's Sonata, opus 15, quite startled me. Mr. N. evidently believes that the second theme in Carl Goldmark's Sakuntala Overture is good stuff and could not be heard too often, so he utilizes it about thirty times in his single movement. Then to establish additional secure value, he constantly intertwines the motif with strong suggestions of the Rhinemaidens' Song by Wagner. The feat could not be improved upon even by one of our own Broadway popular tune carpenters.

* * *

From Erivan-Armenia, U. S. S. R., Carleton Smith writes:

". . . . In the midst of this little town of one-story huts (and a single street car line just completed and Armenia's first) is rising up a mammoth State Opera House, seating altogether 3,500 and boasting a stage 140 feet high. It will be opened in 1938 and is to be divided into two houses—one for Summer use and another for Winter. The same stage serves both, and needless to say, it revolves. The seats can be made to disappear so that the floor becomes level with the stage, enabling the entire building to be used as a stadium. There are large doors on the sides, through which a Mack truck could pass with ease. Only there are no trucks. All the material has been hauled primitively on ox-carts with two bulls furnishing the motive power.

"The architecture is after Armenian style of the Fifth Century and is not unlike Greek. It looms big on the horizon and is rivalled only by Mt. Ararat, where Noah's Ark is still lost.

"I've been seeking old folk tunes in Georgia and the Caucasus and had a trip over Central Asia to Buryal-Mongolia. The Soviet Union is rich in ancient folk lore, for centuries hidden in the depths of Czarist gloom. If it is not recorded shortly, it will have disappeared, for Soviet influence and the 'new' life spreads rapidly. This storehouse of the music of ancient Oriental civilizations, which have influenced our culture so often, should be tapped at once.

"The Soviet composers are trying to make use of the more obvious national melodies; and the government and party aim to encourage nationalities, but they cannot preserve the old expressions from the advance of the machine and western technology.

"Soviet Russia will be more nearly uniform than any other European country. Mass Production and Mass Distribution are the economic goals. They cannot but influence the music.

"But this was not intended as a discourse. Just to wish you a happy season—and much good music."

* * *

For the latest publication in its Leisure-Hour Music Series, Harcourt, Brace & Co. (New York) issue The Songs of Stephen Foster (selected and edited by Albert E. Wier) a collection of seventy-three ballads and plantation songs by the early American composer who now is accepted as our leading creator of folksongs.

The volume offers more than mere music, however, for with each song goes a little story of its genesis and character, and where obtainable, also appropriate drawings, facsimiles, and photographs, Some of them show Foster's grave; his text collaborator George Cooper; frontispieces of the published songs; the Foster relatives; his melodeon; manuscript writing; autographs and a neatly kept record of royalties; and, grippingly pathetic, his pocketbook, found after he died miserably, containing thirty-eight cents and a scrap of paper with some written words, "Dear friends and gentle hearts," undoubtedly the title for an intended song.

One invaluable feature of Albert Wier's editing, is that he retained strictly all the original simple harmonies and accompaniments set down by the composer. There has been no tinkering of the kind with which some publishers have seen fit to "improve" Foster's intentionally homely style of writing.

It will be surprising for some persons who know only a half dozen or so of Foster's songs, to see how many more of them offer melodies as naively lovely and feeling as those from his most celebrated examples.

This publication adds richly to Fosteriana and will appeal particularly to those whose previous contact with the lovable composer consisted only of knowing a few of his songs.

* * *

Dear Variations:

Having arrived in this surprising city and after seeking and reading a late Musical Courier to gladden my homesick heart, I further reached for the first thing that came my way (it happened to be a February issue of Mexican Life), and turning to the music section, read the following:

"The first concert by Iturbi was marked by the admirable interpretation of the Cesar Franck Symphony in R minor."

On the next page I read:

"The sonata in R minor by Brahms, rendered in a masterly manner by Heifetz." . . . and still further:

"The London Quartet made its first appearance in a splendid program which included the Cuartette (quartet) in M minor by Beethoven. . . ."

"Now keep cool, Anatol," said I to my raving self, "and let's reason it out step by step. You know as well as I that there is a single symphony by Franck in D minor, which is designated 'Re' minor by the Latin people. Now it is possible that the worthy Latin music critic had heard that Teutonic people employ single letters to designate keys, and accordingly he changed his Re to R and Mi to M. Thus the mysterious R minor sonata becomes the only too well known D minor one, and the uncanny M minor Cuartette is the famous E minor one. . . ."

But then, terrible apparitions flooded my imagination. . . . Grieg's piano concerto in L minor. . . . Beethoven's Minuet in S. . . . Brahms' First Symphony in H minor? Or he might have heard of the French 'Ut' and called it U minor. . . . I was in delirium again.

Very truly yours,
ANATOL RAPOPORT

* * *

Several weeks ago I had an interesting letter from a gentleman who complained that daily paper music critics write too technically and at too great length. I do not know whether my correspondent addressed other tonal scribes in the same vein, or whether Julian Seaman, of the New York Daily Mirror, may have had telepathic intuition when he started a new style of reviewing in his paper. At any rate, this is how it looks and reads:

TABLOID CRITIQUES

Musical events of the past week:

Marion Kerby, Songs, Town—An artist of commanding talent. The kind of thing she does—Negro Spirituals, Kentucky Mountain songs, in the vernacular— constitute a series of dramatic sketches, compelling and impressive. An entertaining afternoon.

Beethoven Assoc., Town—Opening concert of unusual interest, presenting 16th, 17th and 18th century instrumental works played by the American Society of Ancient Instruments. Marked contrast with modern values clearly illustrated. Mme. Ria Ginster, soprano, sang Lieder, assisted by Mr. Fritz Kitzinger, pianist, and Miss Frances Blaisdell, flutist.

Angna Enters, mime, Masque.—The edge of her incomparable satire bites deeper. The breadth and verity of her portrayals approaches the pinnacle of supreme artistry. "The Boy Cardinal" will never die.

The horrible thought arises in my guild that Seaman's treacherous idea might inspire other papers to do likewise and then pay us at space rates.

* * *

Apropos of my colleagues, Olin Downes (Times) thinks that the orchestral suite from Berg's opera, Lulu, is "involved trash, and a score that will not outlast the decade that gave it birth"; while Lawrence Gilman (Herald-Tribune) opines that it is "music whose passionate sincerity is as unmistakable as its uncompromising purity of intention: whose poignant intensity of feeling is as little to be resisted by the susceptible as the exalting tenderness of its pity and its grief. . . . In this music from Lulu, with its tortured, mystical, assuaging beauty at the close. Alban Berg, brooding with compassion upon 'terrible excessive things,' has once more brought us close to those ultimate confrontations which are exalting and cleansing and restorative, enriching our wisdom, our pity, and our strength."

W. J. Henderson (Sun) says: "It proved to be about as sorry a mess of futility as we had encountered in the long travail of the musical season. . . . We declared in the spring that this music had no intellectual substance, no throb of emotion, no flame of great imagination; that it was artificial, labored and ultimately futile. We found no reason last night for a change of heart. . . ."

Then again there is Leonard Liebling (American) writing: "One must have an ear for complex modern harmony and orchestration to assimilate the Berg system, but in spite of its intricacies, tuneful episodes are recognizable. This is music of originality and power. . . . Consists of some highly descriptive and a few affecting passages."

Finally, Pitts Sanborn (World-Telegram) . . . "Learning, technic and qualities that for convenience we vaguely term ultramodernism are present, and so, though partly screened, are sweetish currents of lachrymose cantilena. . . . Certainly nobody with an atom of feeling for the human voice would write in such an excruciating vein for an unfortunate soprano. . . . A gruesome score."

Voila! Now, *messieurs et mesdames,* you know exactly what to think about Berg's Lulu.

* * *

Anonymity must shroud the writing lady who said to Edward Johnson: "You'll have to be careful when you are the tenor in Pelleas and Melisande at the Metropolitan, so that you won't suddenly become the general director in the middle of a song, and find yourself counting the house."

* * *

A German listener who wrote a letter of criticism to the Governmental broadcasting station in Berlin, was sentenced to five months in jail. The Nazis might have gone further and furnished his cell with a dialless non-stop radio set.

* * *

And while on the subject of extreme cruelty, let me report this postcard suggestion from C. M.: "You suggest a 'Sponsor Education Week.' Why not a Kill the Sponsors Week?"

* * *

It is hard to convince some of us that the recent radio vote for request numbers to form a New York Philharmonic Orchestra program, had any especial significance, when the result shows Sibelius as a symphonic favorite and Roy Harris as the most popular American composer.

No doubt a number of sophisticated music lovers feel that way, but surely never the millions of average listeners who are supposed to hear the Sunday air performances of the Philharmonic. One must infer, therefore, that either those radio audiences are considerably smaller than reported and consist chiefly of regular symphonic followers, or else the overwhelming majority do not care deeply about what they hear and have no preferences in the matter of programs.

Sibelius and Roy Harris are totally unknown to many millions of Americans whose favorite "Symphony" is the slow movement from Dvorak's New World, and whose favorite American composer is George Gershwin.

Sibelius received more votes than Beethoven, Brahms, Wagner, Tschaikowsky, Ravel, Strauss, or Stravinsky! Who stuffed that mail poll?

Votes for request programs always have been negligible in artistic meaning, but this latest canvass is the most futile of all.

* * *

Composers in the New York City region who wish to have their works performed by the WPA units (Federal Music Project division) should make written application to Chalmers Clifton, regional director, at 111 Eighth Avenue, New York. He has appointed an audition board to pass upon the merits of all compositions submitted. If successful at an audition rehearsal, the works will be sufficiently prepared and given public hearing.

* * *

Uneasy lies the head of the WPA Music Project, who is Nikolai Sokoloff. The New York musical union demands that the Government concerts be free for listeners, and the New York Philharmonic Orchestra requests that the concerts have an admission charge. The Government is learning things it never knew before about musicians.

* * *

Here is a letter (courtesy of Dorle Jarmel) received recently by Angna Enters, the gifted dance interpreter:

S. YAMOMOTO,
Brooklyn.

Miss Angna Enters

I am a Japanese boy I saw at Masque Theatre so interesting colour and your clothes. Will you please send to me your photograph. When you have time 75c dinner with me because I wan to give you story like a (life is a dream) I think you will be like.

so long

Whether it was the digestive effects of a heavy Thanksgiving feast or not I can't tell, but I had a dream one night last week that excited me enormously.

I seemed to be present at a dedication or an unveiling of something or other. There were to be speeches and a song recital by Agnes Davis. Now it so happens I have never seen Agnes Davis nor heard her sing though I am told that she's quite a bird when it comes to warbling. And I was keenly anticipating her recital.

Miss Davis' program held Italian arias, German Lieder, French *chansons* and American songs. As I looked it over I was pleased with the array of good tonal fodder.

In this dream I was sitting on an aisle seat midway in an unfamiliar auditorium. About me were sleekly dressed notables, and a small official delegation were in big chairs on the platform.

An unknown gentleman was delivering the welcoming address. His final words came to me in this manner, "We are deeply in debt to Mme. Alma Clayburgh for her enthusiastic efforts in our great cause and I know that we wish Mme. Clayburgh to speak to us all." He turned to Alma (whom until that moment I had not seen) and with a smile stretched out his hand to her and said, "Come, Alma, my dear."

Alma came, bowing to the applause. Beaming nonchalantly at the audience she waved greetings to several of her bosom friends whom she sighted. Then, holding up her hand to quiet the cheering, she said: "I don't talk: I sing. And this program interests me." She waved Miss Davis' list wildly. "Where is the accompanist?" A mild youth rather resembling Edwin MacArthur rushed to the piano. Alma smiled on him and said: "All ready, let's go." Again she glanced at the list. "I don't know this first song. I'll sing the second."

And Alma Clayburgh proceeded to sing most of Agnes Davis' program.

* * *

Mr. and Mrs. Arthur Bergh gave a debutante tea-party for young Jerry Bergh ten days ago at the home of Mrs. Herbert Witherspoon (Blanche to you, my children). Jerry, you know, is "coming-out" this season and is having the time of her life with six teas, two dinners and three supper-dances nightly. The very thought of that almost puts me flat on my back with jaundice, but then my feet, legs and head aren't what they used to be. Jerry looks fresh and vigorous. I guess she can stand it. But I do hope that nobody tries to make a debutante out of me. I wouldn't know about the etiquette of snaring a millionaire and I'm sure my knees would give out at the psychological moment—if you know what I mean?

At this affair, eating cakes and sandwiches with rum in their tea, I spotted Dorothy Gordon, Grace Divine, Mrs. Eugene Coleman Savidge, Inez Barbour and about a hundred other people. But who they were I can't tell you now. Rum in tea always affects my memory.

* * *

At a dignified gathering atop the RCA Building in Rockefeller Centre last week the Victor people demonstrated their new phonograph, D-22, to the erudite creatures of the critical profession. I went by mistake but having arrived I stayed because the cocktails were delicious. About me in conclave sat Leonard Liebling, George Engles, Pierre Key, A. Walter Kramer, Richard Gilbert, Alexander Smallens, Horace Johnson and other boys of the frozen eye. They listened with concentrated attention to the new instrument while reading bespangled booklets of description. One paragraph in the brochure delighted my esthetic soul. It read something like this: "After a recent demonstration of this new phonograph before a group of distinguished music critics they lept (sic) to their feet and applauded wildly." Maybe that was part of the demonstration. Of course it depends on the stage manager. After *our* demonstration the boys filed out silently.

* * *

Of course, you all know that Lily Pons is a movie star now. And a perfectly enchanting one, too. To celebrate her advent to cinema heaven the boys at Radio City Music Hall asked darned near the whole town to say hello to her on Tuesday before Thanksgiving. Poor Lily did nothing but autograph pictures and this and that. I had just bought some new underwear on my way to the party, but unfortunately I left the package in the cloakroom. I was rather disgruntled for I have always wanted monogramed underwear and never could afford it. With Lily's signature it would have been priceless. However I always miss out when movie stars have their pens in hand.

Lily looked as cute as ever and constant association with Maggie Tirindelli hasn't seemed to hurt her a bit. She smiled, chatted, shook hands, and was still at it when I left to allow the crowd more room. In a flashing reel I spied W. G. Van Schmus, F. C. Coppicus, Harold Hendee, Fred Schang, both Evans and Salter, the Bauer girls, Grena Bennett, Edythe Magee, Julian Seamon, Elizabeth Armstrong, Calvin Franklin, Blanche Witherspoon, Andre Kostelanetz, Walter Kramer, Walter Anderson, Hazel Flynn—and everybody else.

* * *

Speaking of the cinematic 'woild' I was tremendously amused by some of Ernst Toch's experiences when he was engaged to write the music for the new Peter Ibbetson film.

Ernst went to Austria this summer and he had been in Vienna just one week when he received a cable that he must be in Hollywood ready to go to work by August 20. It was then August 12. He thought he couldn't do it but he was wrong. Flying to Paris from Vienna he caught the Normandie. Arriving in New York four days later he again took to the air, reaching Los Angeles just seven days after he left Europe. That he had to sit quietly twiddling his thumbs for four weeks before the picture company was ready to have him start writing his music is entirely beside the matter. And that the officials wanted him to compose the score in one week from the time they set him to work is only the second fly in the ointment. As Ernst says, "It wasn't as bad for me as for the chap they engaged in Paris to supervise the details of a film about the Foreign Legion. They sent for him in a hurry, too, kept him on the salary list for a year, then paid his fare back to Europe. He never did anything but draw his pay. The making of the picture was postponed and postponed and finally abandoned altogether."

"But," somebody asked Ernst, "did you write the Ibbetson score in a week?"

"Oh, no. I told them I was a musician, not a magician. It took sixteen days to write it."

* * *

"Oh' dear, I forgot to tell Minnie not to practise the Marche Militaire or the family upstairs will put sanctions on us."

My dear Simon:

We all realize that there are certain limitations to even the new management at the Metropolitan Opera. Because of this we cannot hope for new costumes. Am I expecting too much when I look forward to a set of new safety pins to hold the old ones together? Do you see the point?

A FRIEND.

Dear "A Friend":

Please forgive me if I don't answer your sweet post-card. Anything I might say would be too revealing. SIMON SNOOPER.

Elman to Assist National Orchestral Association in Concerto Programs

On January 4, at Carnegie Hall, New York, the National Orchestral Association, under the direction of Leon Barzin, will present Mischa Elman in the first of a series of five Saturday afternoon concerts showing the development of violin literature. Mr. Elman, who is shortly to return from a concert tour abroad, is to play sixteen concertos in the series. This is said to be the first time in the history of Carnegie Hall that a course of concerts has been held, devoted entirely to the presentation of violin concertos accompanied by a full orchestra. The other concerts are scheduled for February 1 and 22 and March 7 and 21. Subscription memberships are for the entire series only.

Menuhin in Paris

Yehudi Menuhin and his family have arrived in Paris on the round-the-world tour upon which they embarked last September when they sailed from San Francisco. Since leaving the United States, Menuhin has played in Honolulu; Sydney, Melbourne, Adelaide, Perth and Brisbane, Australia; Auckland, Wellington, Christ Church and Dunedin, New Zealand; Johannesburg, Maritsburg, Durhan, Pretoria, Port Elizabeth and Capetown, South Africa.

Winifred Cecil to Offer New York Recital

Winifred Cecil, soprano, will give a recital in Town Hall, New York, on December 14, with Celius Dougherty at the piano. Miss Cecil will open her program with two numbers by Bach—Was Gott tut, das ist wohlgetan and Ei, wie schmecket der Coffee süsse—for voice, piano and flute, Dr. Carleton Sprague Smith playing the last named instrument. Following four songs by Alfano, Musella, Pizzetti and Gian Luca Tocchi, the soprano will be heard in Schubert's Der Hirt auf dem Felsen for voice, piano and clarinet, the clarinetist being Gustave Langenus. Then come five numbers by Hugo Wolf and songs by Bax, Tschaikowsky and a first performance of Sandor Harmati's To Jane. Miss Cecil's final numbers are James Rogers' Wild Geese and a first performance of Harriet Ware's Gladness.

Trenton Orchestra to Present Boy Pianist as Soloist

Andrew Welsh Imbrie, fourteen-year-old pianist. will be the soloist with the Trenton (N. J.) Symphony Orchestra at its second concert December 10 in the Memorial Building, Stacy Park. He will play the concerto in A minor for piano and orchestra by Grieg.

This young artist, a student at Lawrenceville School, has been a pupil of Leo Ornstein, of Philadelphia, since he was slightly more than four years old. Since he was eight, he has played in public concerts, sometimes before youth and sometimes before adult audiences. The December 10 concert, however, will mark his debut as soloist with a symphony orchestra.

Under the direction of Max Jacobs, the Trenton Symphony Orchestra will also play the overture from the Marriage of Figaro. Mozart; the symphony No. 4 (Italian), Mendelssohn, and Indian Dances, by Charles Sanford Skilton.

OBITUARY

Richard Mayr

VIENNA.—Richard Mayr, basso of the Vienna State Opera, formerly of the Metropolitan Opera, died on December 1. He was fifty-eight years old. Mr. Mayr was born in Salzburg and studied voice at the Vienna Conservatory. He refused to make his debut until he could appear at Bayreuth, which he did in 1902, as Hagen in Wagner's Götterdämmerung. He first appeared at the Hofoper in Vienna as Don Gomez in Ernani. Subsequently, he sang a wide range of roles, serious and comic, from the Wotan of the Ring Dramas to Baron Ochs in Der Rosenkavalier. The latter was the part in which he was introduced to Covent Garden, London, in May, 1924. He had been heard in almost all the European capitals. His American debut was made in 1927 at the Metropolitan as Pogner in Die Meistersinger. R. P.

Mrs. Josephine T. Reidemeister

ENGLEWOOD, N. J.—Mrs. Josephine T. Reidemeister, wife of Friedrich Reidemeister, treasurer of Steinway & Sons, New York, died on December 2 at her home here. She was sixty years old and a native of New York. Surviving are her husband, two sons and a daughter.

Juliette Massenet

PARIS.—Mme. Juliette Massenet, daughter of the celebrated composer, died here in early November, from pneumonia. R. P.

Oscar Schulz

GENEVA.—Oscar Schulz, professor of piano at the Geneva Conservatory, died here at the age of eighty-four. He was born in Berlin. He studied with Kullak, Wurst, and Dorn, and established himself at Geneva in 1878. R. P.

Johannes Striegler

DRESDEN.—Johannes Striegler, for forty years a member of the Dresden State Orchestra, died here recently at the age of fifty-nine. He dedicated his life mostly to chamber music and was the founder of several quartets of reputation. His brother, Kurt Striegler, is director of the State Orchestra. E. J.

The Earl of Dysart

LONDON.—William John Manners, Tollemache, ninth Earl of Dysart, musicologist and an authority on earlier forms of church music, died recently at one of his estates, Buckminster Park, Grantham. He was seventy-six. A man of brilliant intellect, he was kept from public affairs by the handicap of blindness. R. P.

Clara Foss Wallace

BUFFALO, N. Y.—Clara Foss Wallace, A A. G. O., died here on October 30. She was for some years engaged in various Buffalo churches as organist and musical director, her most prominent activities being in the First Presbyterian Church. There, under her direction, Bach's St. Matthew Passion was presented last spring. Her husband, Charles T. Wallace, and her mother survive. R. P.

Jane Showerman McLeod

BUFFALO, N. Y.—Jane Showerman McLeod, teacher of piano, and a pupil of Leschetizky, died here on October 15. Coming to Buffalo in 1899, Mrs. McLeod had many pupils, several of whom studied with Leschetizky and with Ernest Hutcheson. She leaves a daughter, Ilona, who is a pianist, and a sister. R. P.

Edward G. Marquard

Edward G. Marquard, musician and conductor of New York, died on November 17, in his sixtieth year. At the time of his death Mr. Marquard was a member of the Municipal Broadcasting Station's continuity staff, writing the music commentary for the concert orchestras and ensembles playing over the station. For twenty years, from 1901 to 1921, he was the conductor of the Peoples Choral Union, now disbanded; from 1898 to 1919, music supervisor and first assistant director of music, under Dr. Frank Damrosch, of the public schools of New York City. Previous to his last position, Mr. Marquard was employed for seven years in the music education department of G. Schirmer, Inc.

Mr. Marquard studied composition and conducting at the Institute of Musical Art, New York. He had the distinction of being the first to sing the baritone part of Silvio in the first performance of Pagliacci in this country, before its formal premiere at the Grand Opera House on June 15, 1893. Mr. Marquard's father was the late Dr. Frank Marquard, surgeon in the U. S. Army during the Civil War. He is survived by his wife, Mrs. Olga Marquard. R. P.

Musicales

Buldrini-Ruiz Joint Recital

The concert hall of The Barbizon, New York, was completely filled November 26 when Frederick Buldrini, violinist, and Ramon Ruiz, pianist, appeared in a joint recital, with Marcel Hansotte, accompanist. The youthful Mr. Buldrini gained instant attention in playing the Pugnani prelude and allegro, a largo by Veracini and Sarasate's Romanza Andaluza. He has a vital, singing tone. Three virtuoso-works by Tschaikowsky, Granados and Wieniawski showed his technical capacity, and recalls rewarded him. Mr. Ruiz, excepting for occasional slips of memory, played Beethoven's sonata in D, Chopin studies and polonaise and a Rachmaninoff excerpt, with fluent technic and expression. F. W. R.

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Amelia Braddock and Isaiah Seligman Heard

Amelia Braddock, mezzo-soprano, assisted by Isaiah Seligman, pianist, gave a song recital in the Straus Auditorium of the Educational Alliance, New York, on November 17. Miss Braddock began with two Bach numbers, Bist Du bei mir and Mein gläubiges Herz, and two by Hugo Wolf, Verborgenheit and Der Musikant. French items were Massenet's Elegie and Pensée d'Automne and Chausson's Les Papillons. An English assortment comprised By a Lonely Forest Pathway (Griffes), The Sleigh (Kountz), an Old Irish air, and Frank La Forge's A Song of the Open. Mr. Seligman's solos were the ballade in A flat and the scherzo in B flat minor of Chopin. The program was favorably received by an audience of 500. K. T.

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Anna Mae Kennedy in Song List

Anna Mae Kennedy, soprano, with Hans Hanke at the piano appeared before a good-sized audience at The Barbizon on November 24. Miss Kennedy devoted her first two groups to operatic excerpts—Dich theure Halle from Tannhäuser and Träume from Tristan and Isolde, Deh vieni non tardar from the Marriage of Figaro and the Gypsy Song from Carmen. In these taxing dramatic passages she revealed a voice of power, sensibility and natural beauty. Later she was heard in songs, an assortment in German, French, English and Italian by Brahms, Leo Blech, Jacobson and Giuseppe Sarti, and in conclusion three by Manning, Frances McCollin and Sibella. She was applauded warmly for her appealing interpretations. Mr. Hanke, besides playing artistic accompaniments, scored as a soloist in Arensky's Chanson Triste and his own arrangement of a Spanish dance by Sarasate. W. M.

* * *

Liederkranz Produces Tietjens Opera

Francis Buebendorf, conductor, a cast of a dozen singers, a chorus, eight dancers and orchestra of twenty collaborated with Paul Tietjens in the opera in two acts by the last-named, The Tents of the Arabs, at Liederkranz Hall, New York, on November 30. Ambitious effort marked the performance of this amateur cast. The work has sentiment, climax, and gave special opportunity to Bertha Tanner, a soprano of high tones; Edgar Fowlston, resonant baritone; George Gut and Robert Pierce. Dancers from the Peters Wright studio, a chorus from the Mt. Vernon Choral Society, and scenery painted by Mrs. Tietjens deserve mention. A large audience applauded the production. F. W. R.

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Henry F. Seibert Organ Program

Dr. Henry F. Seibert's December 1 organ recital program, at Holy Trinity Lutheran Church, New York, showed catholicity of taste, embracing items ranging from classics such as Bach and Mozart, through Rheinberger and the moderns. The Saint Ann fugue was a fine example of dignified performance, with clear exposition of the hymn melody after which it is named. A novel and interesting item was Saint-Saëns' prelude to The Deluge. American composers on the program included Buck (Holy Night), Fletcher and Yon, the concert study by the last-named closing the recital brilliantly.

Ora Witte, soprano, sang Dvorak's God Is My Shepherd and Gounod's Adore and Be Still with charming appeal. F. W. R.

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Five Arts Club Meeting

The Five Arts Club (Mme. Gloeckner, presiding) offered music, recitations and talks before an assembly at the Hotel Astor, New York, on November 25. Dr. A. Verne Westlake's prodigy-pianist, Grace Harrington, performed a Beethoven sonata with unusual clearness and poise. Nina Valli sang brilliantly (Sally Lett, accompanist); Ellen Murray, also a child-prodigy, recited, as did Virginia Wood. The Messers. Thomas shared a comedy-sketch, and others who gave appropriate remarks on musical and related subjects were Daniel Frohman, Countess Tolstoy, and Mmes. Thomas, Mellish and Loeb. F. W. R.

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Barnard College Club Presents Frances Hall and Rudolph Gruen

The Barnard College Club presented Frances Hall and Rudolph Gruen in a two-piano recital at The Barbizon on December 1. The pair began with Scarlatti's sonata in G (arranged for two pianos by Swinstead) the Bach choral Jesu, Joy of Man's Desiring, in the transcription of Elsie Horne, and minuet and gavotte of Saint-Saëns. Debussy's Afternoon of a Faun and the Coronation Scene from Boris Godounoff (Moussorgsky-Pattison) completed the first half of the program. Floyd Morgenstern's Procession, written for and dedicated to Miss Hall and Mr. Gruen made a stimulating re-entry after the intermission. Chopin's etude in G sharp minor was followed by the Butterfly and Black Key Etudes, played first as solos and then combined in the arrangement of Guy Maier. Mr. Gruen's Humoresque and Scherzo and his arrangements of Mendelssohn's On Wings of Song and Moszkowski's Valse Brillante in E concluded the printed list, but the audience demanded an extension of several numbers

Miss Hall and Mr. Gruen form an ensemble of notable attainment. The individual characteristics of their execution and interpretative ideas have been blended into an artistic entity. Their combined technic is smooth, swift and sure. Expressively, they are one in intent and projection. The auditorium was filled with an audience whose appreciation was attested by hearty applause and demands for encores. M. L. S.

* * *

Gene Slingerman Plays

Gene Slingerman, pianist, gave a recital at The Barbizon on December 1, presenting Siciliano of Bach-Hughes, two Scarlatti sonatas, the Beethoven sonata, op. 81-a, Dohnanyi's rhapsody in C, Copland's The Cat and the Mouse, etude en forme de valse by Saint-Saëns, etude in E flat and the etude called The Chase by Paganini-Liszt, and Liszt's Tarentella (Annees de Pelerinage). Miss Slingerman negotiated this taxing list with considerable technical prowess and a tonal expression which balanced deep feeling with tasteful restraint. She was well received by a good-sized audience and bowed to plenteous applause throughout the program. Miss Slingerman is an artist-pupil of Alton Jones. S. M.

* * *

Plotnikoff Conducts New York Civic Orchestra

Two symphonies by Slavic composers made up the program of the New York Civic Orchestra concert, in the American Museum of Natural History, New York, on November 27. Tschaikowsky's Manfred Symphony, composed at the height of his creative powers (1885) and dedicated to Balakireff, was the opening number. Doubtless Mr. Plotnikoff, the conductor of this orchestra, has now his best aggregation of performers, for on this day they quite outdid themselves. There were resonance, tonal purity and homogeneity in their playing, conductor and men rising several times in acknowledgment of strong applause.

Enesco's Rhapsody on Roumanian melodies brings folk-dances, sentimental melodies and humor to the fore, the ever-changing moods creating an atmosphere of kaleidocopic variety. Again one found the musicianly conducting of Mr. Plotnikoff concentrated on the work's content, to the evident satisfaction of players and hearers alike. F. W. R.

Reception for Berta Gerster Gardini

The Gerster-Gardini Club, of which Mrs. Edgar Stillman-Kelley is honorary president, will tender a reception to Berta Gerster Gardini at the Waldorf-Astoria Hotel, New York, on December 15.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, December 7
Joseph Szigeti, violinist, Carnegie Hall (A)
Guiomar Novaes, pianist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Workers' Music League, concert, Town Hall (E)

Sunday, December 8
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Elisabeth Rethberg, soprano, Town Hall (A)
Music Guild Concert; Klara Kwartin, soprano; Leonard Liebling, commentator; Town Hall (A—5:30)
Herman Katims, pianist, Carnegie Hall (E)

Monday, December 9
Harold Samuel, pianist, Town Hall (E)

Tuesday, December 10
Philadelphia Orchestra, Carnegie Hall (E)
Philharmonic-Symphony Chamber Orchestra; Hans Lange, Conductor. Benefit: Bennington College, Town Hall (E)

Wednesday, December 11
Kirsten Flagstad, soprano, Carnegie Hall (E)
Otto Schlaaff and Robert Riotte, two piano recital, Town Hall (E)

Thursday, December 12
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, December 13
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
The Singers Club, Town Hall (E)

Saturday, December 14
Winifred Cecil, soprano, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
New York University Glee Club, Town Hall (E)

Sunday, December 15
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
La Argentina, Spanish dancer, Town Hall (A—2:30)
Music Guild Concert; Carlos Salzedo, harpist; Leonard Liebling, commentator; Town Hall (A—5:30)
Martha Graham, Doris Humphrey and Charles Weidman, Tamiris, dance recital under auspices of International Labor Defense; Carnegie Hall (E)
Helen Teschner Tas, violinist, Town Hall (E)

Monday, December 16
National Orchestral Association, Carnegie Hall (E)
Beethoven Association, Town Hall (E)

Tuesday, December 17
New York Women's Symphony Orchestra, Carnegie Hall (E)

Wednesday, December 18
The Dessoff Choirs (Margarete Dessoff, conductor), Town Hall (E)
The Down Town Glee Club, Carnegie Hall (E)
Margaret Sittig, violinist, Barbizon-Plaza (E)

Thursday, December 19
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, December 20
Mount Holyoke College Glee Club, carol concert, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
New York Oratorio Society, Carnegie Hall (E)

Saturday, December 21
Kirsten Flagstad, soprano, Town Hall Endowment Series, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, December 22
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
John Goss and The London Singers, Town Hall (A)

Thursday, December 26
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, December 27
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Enid Szantho, contralto, Town Hall (E)

Saturday, December 28
La Argentina, Spanish dancer, Town Hall (A—2:30)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, December 29
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Georgia Graves, contralto, Town Hall (A)

Monday, December 30
Marion Anderson, contralto, Town Hall (E)

Thursday, January 2
Washington String Quartet, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, January 3
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Viola Mitchell, violinist, Town Hall (E)

Saturday, January 4
Guiomar Novaes, pianist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
National Orchestral Ass'n with Mischa Elman, violinist, Carnegie Hall (A)

Sunday, January 5
Ethel Bartlett and Rae Robertson, duo-pianists, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Franciszek Zahara, pianist, Town Hall (E)
Music Guild Concert: Clarence Adler and Samuel Antek, sonatas for violin and piano, Town Hall (A—5:30)

Monday, January 6
Philharmonic-Symphony Chamber Orchestra; Hans Lange, Conductor. Benefit: Bennington College, Town Hall (E)

Tuesday, January 7
The London Madrigal Group, Town Hall (A)
Jerome Swinford, baritone, Town Hall (E)
New York Women's Symphony Orchestra, Carnegie Hall (E)

Wednesday, January 8
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Kolisch Quartet, Town Hall (E)
Carmen Reggio, song recital, Barbizon-Plaza (E)

Milwaukee Acclaims Noted Visitors

San Carlo Opera Company, Chicago Symphony Orchestra, Moscow Cathedral Choir, Don Cossack Chorus, Rachmaninoff, Robeson and Winifred Christie Appear

MILWAUKEE, WIS.—November was a banner month of musical attractions for this town, and old time prosperity for musical ventures seemed forecast in the capacity audiences which attended recitals, symphony orchestra concerts and opera.

A whole week of opera was undertaken by the San Carlo forces under the leadership of Fortune Gallo, and almost every performance was a sell-out at the Pabst, topping last year's successful season here. With one or two exceptions, the productions were competent in every way. Notable performances marked several productions. Of much interest was the appearance of Hizi Koyke, Japanese soprano, in Madam Butterfly; she scored a brilliant success with both critics and the public. Lucille Meusel, soprano, of Green Bay, Wis., made three appearances in leading parts and also registered a fine success. Intense interest was centered in the appearance of Goeta Ljungberg; the soprano fulfilled every expectation with a glamorous personality and gorgeous voice, making a commonplace production of Lohengrin still memorable by her performance. Others of the women's contingent who won ovations were Bianca Soroya, Dreda Aves, Charlotte Bruno and Florence Wylde. Aroldo Lindi, Harold Kravitt, Mostyn Thomas, Dimitri Onofrei, were among the men who scored heavily and the work of Carlo Peroni, director, was one of the most engaging aspects of a satisfying and in many ways delightful week of opera.

Paul Robeson, distinguished Negro baritone, packed a great hall at the city auditorium and carried his audience through a long program of Lieder and spirituals with increasing interest. Ralph Dobbs was the accompanist.

The Civic Concert Association moved into the Oriental Theatre, an attractive show house on the upper shores of Lake Michigan somewhat removed from down town, and the innovation proved highly successful, more than 1700 season tickets having been sold for the series. The Moscow Cathedral Choir, directed by Nicolas Afonsky, opened the series, with basso Zaporejetz, the feature. The Don Cossacks packed Pabst Theatre as usual, and in the same theatre Frederick Stock directed the Chicago Symphony Orchestra in a gala program which turned out to be a birthday party, the concert happening on his sixty-third anniversary, was marked by a speech by the director and a singularly vital performance by the orchestra of Tschaikowsky's fifth symphony. In a second November concert the orchestra was directed by Eric DeLamarter, the outstanding number being Brahms' first symphony.

Sergei Rachmaninoff, in a piano recital at the Pabst Theatre, again held a large audience enthralled with a program which included works by Brahms, Bach, a Chopin group and one by Liszt. Winifred Christie, pianist, stirred unique interest with a delightful program on the Moor Double Keyboard instrument and was much applauded.

J. E. McC.

Detroit Listens to Orchestral and Recital Fare of Exceptional Quality

Pro Musica Presents Olga Averino in Unusual Program—Detroit Symphony Orchestra Led by Reiner and Kolar—Winifred Christie Plays Double Keyboard Piano

DETRIOT, MICH.—Pro Musica, a non-profit organization which delves into the unusual in music, whether it be old or new, presented Olga Averino, Russian soprano, in its premier recital of the season on November 15 at the Detroit Institute of Arts. The members turned out in full force and were rewarded to the utmost in listening to Miss Averino's full dramatic voice. This Russian singer is above all an intelligent and finished artist and can be listened to with unrelenting interest. Though she sang compositions by such true and tried composers as Gluck and Liszt, the moderns predominated, running all the way from Alban Berg's Lied der Lulu, built on a twelve tone scale, to Casella's Tre Canzoni Trecentesiche and Ravel's Kaddisch, sung in French. She sang in English, French and German, but was truly at her best in her native Russian, which she enunciated with the utmost appeal. While Stravinsky, Borodin and Moussorgsky were well served, we liked best an unknown composition of Olenine's entitled From the Haystack, which gave full scope to her expressive powers. It was a good concert and Margaret Mannebach, one of Detroit's better known pianists, acting as accompanist, helped considerably to make it so.

DETROIT ORCHESTRA IN YOUNG PEOPLE'S CONCERT

The Detroit Symphony Orchestra presented the first Young People's Concert of the season November 16 with Edith Rhetts Tilton, educational director, presiding over a large audience of children and the full orchestra under Victor Kolar, playing the musical illustrations of Mrs. Tilton's remarks. The topic of the day was Musical Moods.

WINIFRED CHRISTIE'S RECITAL

A large audience in the Scottish Rite Cathedral on November 17 heard piano playing of the finest quality by Winifred Christie, and also were initiated into the tonal beauties of the Moor Double Keyboard Piano.

Miss Christie's program listed composition of Bach, Brahms, Debussy, Chopin and Liszt. She is a musician of broad attainments, her gifts embracing delicacy, vitality and power. Her performances of the Bach prelude in E and the D minor toccata and fugue were exemplary. The Brahms sonata, op. 5, was given an interpretation of taste and skilful use of tone color. The Paganini-Liszt Campanella, with its intense technical demands, was an excellent vehicle for demonstrating the economy of effort with which such works can be played on the double keyboard. Her hearers clamorously demanded several encores.

REINER LEADS SYMPHONIC PROGRAMS

The third regular concert at Orchestra Hall by the Detroit Symphony Orchestra on November 21 was led by Fritz Reiner, associate director of the Philadelphia Orchestra. Kirsten Flagstad was the scheduled soloist, but was unable to appear due to an indisposition, and a completely sold-out house was on hand. At the last minute Mr. Reiner switched the popular Saturday night program, which he was to conduct later. The Wagnerian program was played Saturday night and instead we heard an inspired orchestra perform Bach's toccata and fugue in C major orchestrated by Leo Weiner, Brahms' second symphony, sympathetically done, a magic reading of Debussy's Danse orchestrated by Ravel. A dramatically intriguing and remarkably lively interpretation was given to Weiner's Divertimento for strings. An excerpt from Strauss' delightful Der Rosenkavalier and Berlioz's Roman Carnival overture were greatly enjoyed by the audience. Mr. Reiner held sway over the orchestra and audience from the start. There were strength and dignity in his conducting, and both orchestra and conductor received an ovation.

WAGNERIAN CONCERTS

The first popular Saturday night concert, with Reiner conducting the postponed regular Thursday night program, proved a huge success. A Wagnerian list was given and included excerpts from Tannhäuser, Siegfried, Die Meistersinger, Tristan and Isolde. November 21 thus proved a red letter day at Orchestra Hall, with such a magnificent program at popular prices. That the immense audience appreciated and enjoyed it was evidenced by its applause.

The first faculty concert of the season by the Ganapol School of Musical Art took place at the institute. There was a large audience and the program included Maxine Zeder, pianist, Bernard Sturm, violinist, Julius Sturm, cellist and Dora Lappin, soprano, who studied in Italy, sang a group of songs by Weingartner, Kahn, Rachmaninoff, Brahms and Grieg. R. C. B.

Portland Players Mark Jubilee

Van Hoogstraten Has Ovation at Opening Concert of Oregon Orchestra—Junior Symphonic Group Begins Year—Moscow Cathedral Choir, Rachmaninoff and Robeson Appear

PORTLAND, ORE.—The Portland Symphony Orchestra's twenty-fifth season, with Willem van Hoogstraten wielding the baton, got under way in the public auditorium November 18 with a program featuring Roy Harris' symphonic synthesis of American life, When Johnny Comes Marching Home. Five days later, the city's Junior Symphony Orchestra, entering its eleventh season under the leadership of Jacques Gershkovitch, undertook a program topped by two movements of Schubert's C major symphony. With these two events in retrospect, the city's winter season attained its full stride.

The opening of its Silver Jubilee season finds the Portland Symphony Orchestra undeniably the senior musical organization of its kind in the Far West. Incorporated in 1910, the Symphony Society of Portland undertook to consolidate the various movements then under way to provide the city with a steady fare of symphonic music. Wisely refraining from forcing the growth of the orchestra, the original directors of the society relied almost entirely upon locally-recruited musicians to see the organization through the swaddling-clothes age. Several local musicians served as conductors during the early years, notably Mose Christensen, Carl Denton, Harold Bayley and George Jeffery. The late Theodore Spiering, one time concertmaster of the New York Philharmonic Orchestra, was elected to the conductorship in 1925, but died in the summer of that year before assuming his duties. Willem van Hoogstraten's election as leader came shortly after Spiering's death.

The Portland Symphony Orchestra is the only organization of its kind in existence in the Far West in 1910 which, in the intervening years, has never failed to present a full season. To Dr. van Hoogstraten, entering his eleventh consecutive season here, likewise falls the credit of being the senior orchestral leader on the Pacific coast.

The opening concert, October 18, was impressive both as a ceremony and as a musical event. The entire audience of over 3,000 rose in a body to greet the popular conductor and the orchestra which has served him so well. The program, in addition to Johnny Comes Marching Home, included Beethoven's fifth symphony, Handel's concerto grosso in G major, No. 12, and Brahms' Academic Festival overture.

MOSCOW CHOIR APPEARS

Three days after the symphony opened, the Moscow Cathedral Choir gave a program in the public auditorium under the sponsorship of the Ellison-White bureau. The singing of these gifted Russians brought a memorable ovation from a near-capacity crowd. Alexandra Zakharoff, lyric soprano, who was allowed two opportunities to disclose a lyric voice of singular beauty, stopped the show. Russian *a cappella* choirs are particularly popular in Portland, and this body of expatriates, diligently trained by Nicolas Afonsky, one time officer in the Czar's armies, was obviously on a par with any which has visited the city.

JUNIOR ORCHESTRA PROGRAM

The opening Junior Symphony concert was a gala affair, and the orchestra's diligent leader, Jacques Gershkovitch, was warmly greeted by his host of ardent admirers. Mary Louise Ditto, gifted young Portland pianist, was presented as soloist in Mendelssohn's G minor concerto.

Portland was fortunate enough on armistice day as to hear Paul Robeson, Negro baritone, in one of the few recitals he is giving in America this season. Though he apparently had not fully recovered from the attack of laryngitis which compelled him to cancel his second New York recital, he scored an impressive personal triumph.

His recital was the opening event of the concert series sponsored by the Ruth Isherwood Art Bureau. D. P.

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Amy Ellerman's Activities

Amy Ellerman, contralto, was heard in Mendelssohn's Elijah, given by the Yonkers (N. Y.) Oratorio Society on November 12, and was assisting artist at Emanuel Baptist Church, Brooklyn, N. Y., on November 18. On December 18, she will be guest artist with the Norristown (Pa.) Octave Club, when Vaughan Williams' Magnificat will be sung. January 21, she is to be soloist for the Washington Heights Oratorio Society, presenting Elijah under Hugh Porter's direction, at the New York Academy of Music; and on February 21, soloist for the Gloversville (N. Y.) Glee Club.

Miss Ellerman's pupils' activities include the new class from the Guilmant Organ School, New York, which has requested that her Voice Culture for Organists should be available in book form. Florence Kleppe, contralto, sang a recital, with Grace Edwards, at the Bloomfield (N. J.) Woman's Auditorium on November 26. Virginia Osborn has been singing at the Hanson Place Baptist Church, and Ann Dystra is soloist of the Clinton Avenue Community Church, both in Brooklyn, N. Y. Harry McKnight sang Song of Thanksgiving (Maunder) at Emanuel Baptist Church, Brooklyn, on November 24 (evening). On the morning and afternoon of the same day he was soloist at St. Bartholomew's P. E. Church, New York. Mr. McKnight is participating in the recordings for the new Max Reinhardt production.

Seattle Hears Contest Winners

Young Artists Who Won Laurels in Competition Play with Orchestra —Fantasy by George McKay Conducted as Guest by Composer

SEATTLE, WASH.—Before departing on a three weeks' tour of the Northwest, the Seattle Symphony Orchestra was heard in four programs of wide variety which gave intense satisfaction to hundreds of symphony lovers. November 10 brought the first concert, presenting a winner of the young artists' contests recently held. Irene Nygard, pianist, and pupil of Silvio Risegari, played in excellent style and taste the Beethoven C minor concerto, revealing a high order of musicianship coupled with an adequate technic. Conductor Basil Cameron also included on the program a spirited interpretation of the overture to a Midsummer Night's Dream (Mendelssohn) and the New World Symphony (Dvorak).

On November 17, another winner was presented—George Johnson, violinist from Tacoma, and pupil of Francis J. Armstrong. Young Mr. Johnson's offering was the Mendelssohn concerto, which he portrayed with admirable facility and ease. His bowling was smooth and clear cut, and he made his audience like him from the start. Dr. Cameron chose the Unfinished Symphony (Schubert) as the other large work of the afternoon, and included numbers of Nicolai, Saint-Saëns, Rossini and Carl Paige Wood. It was a fine tribute to Mr. Wood, a leading Northwest composer, that Dr. Cameron, having presented his suite of dances for strings at one of the subscription concerts on Monday evenings, should have thought highly enough of it to repeat it. Mr. Wood was again accorded a warm reception for his delightful suite.

NEW NATIVE WORK HEARD

The regular Monday evening concerts have continued to present at least one new work each evening. George McKay, young composer, and member of the faculty of the University of Washington Fine Arts Department, was honored by being asked to conduct his new work, Fantasy on a Western Folk Tune, for full symphony orchestra.

Enjoyable as Mr. McKay's composition was, it was felt that had Dr. Cameron taken the baton, the impression made would have been still more pleasant. Mr. McKay's harmonies are dissonant to say the least, but there is vital rhythm in his works, and especially in this Cowboy's Lament which carries them along to fascinating climaxes. Another brilliant feature of the concert, was the stupendous performance of the Schumann A minor piano concerto, by Jan Cherniavsky, pianist. The audience was stirred to unusual heights of enthusiasm. Concluding the program, Dr. Cameron's sincere interpretation of the D major Brahms symphony left nothing but superlatives to be used in description.

Iris Canfield, Seattle's outstanding woman cellist, was soloist in the Bloch Hebrew Fantasy for cello and orchestra Schelomo and performed with an assurance and understanding that completely captivated her audience. Other modern composers represented included Peter Warlock, whose Suite Capriol added variety to the program, and Frederick Delius, whose intermezzo The Walk to the Paradise Garden received such prolonged applause that Dr. Cameron repeated it. There was also some Mozart, the Rhapsody España (Chabrier) and the Mendelssohn fourth symphony. J. H.

Rodzinski a Pioneer in Photographic Process

Dr. Artur Rodzinski, conductor of the Cleveland Orchestra, has developed a chemical method of enhancing photographic prints with color tones. He believed that the process he uses is entirely new. For some ten years the conductor has been interested in amateur photography, he recently stated.

Schlaaff and Riotte to Give New York Duo-Piano Recital

Otto Schlaaff and Robert Riotte, two-piano team, will give their next recital in Town Hall, New York, on December 11. Their program offers the Mozart-Reinecke sonata in F, three etudes by Schumann-Debussy, the Brahms variations on a theme by Haydn and compositions by Franck, Debussy, Casella and Ravel.

Prix de Rome Winner Prepared for Work as Composer with Wide Music Curriculm

Samuel Barber, Who Also Holds Pulitzer Prize, Studied Many Melodic Branches Including Singing and Carillon Playing at Curtis Institute

This year's Pulitzer Prize for music was bestowed on Samuel Barber, young American composer, who for eighteen of his twenty-five years has been writing music. He also was the recipient of this year's Prix de Rome, which gives him a two-year fellowship in music at the American Academy in Rome. He sailed this fall to begin his work there. In 1928 and 1932 Mr. Barber was awarded the Bearns Prize bestowed by Columbia University for composition. In March of 1935 the New York Philharmonic Orchestra, conducted by Werner Janssen, gave Mr. Barber's Music for a Scene from Shelley. He has had works performed by many other organizations.

Mr. Barber is a nephew of Mme. Louise Homer, the eminent contralto, and his early association with this beloved American singer perhaps did much to turn his thoughts and imagination toward the tonal sphere. His gift for inventing tunes manifested itself when he was only seven years old, and his parents took pains to see that his talents were developed.

Before he left for Rome, Mr. Barber was interviewed in New York.

"When I was thirteen," Mr. Barber said, "I was admitted to the Curtis Institute of Music in Philadelphia. There I was given the benefit of the comprehensive musical education that is meted out to all their students. My piano training I received first from George Boyle and later from Isabelle Vengerova. My voice teacher was Emilio de Gogorza, with whom I worked until 1932, when I was graduated."

Vocal vs. Creative Music

Mr. Barber's voice is a baritone, and he is frequently heard as a singer in concerts and over the radio. With this in mind, the interviewer asked him if he had ever considered making his vocal career his paramount musical consideration.

"No," he replied. "Composition has always been my first interest. I like to sing. I enjoy presenting my own songs and those of others, but I regard my work in other branches of music primarily as training for broader understanding of writing and constructing music. Very valuable in this respect were my studies of conducting with Fritz Reiner and of chamber music with Louis Bailly, at the institute. My teacher of composition was Rosario Scalero, with whom I worked for eight years at Curtis."

Studied Campanology

Another feature of his student days was his visits to Florida, where the school sent him for brief sojourns to study campanology with Anton Brees, who is in charge of the carillon tower in the Bird Sanctuary founded by the late Edward W. Bok in Lake Wales.

(Photo by Schieberth, Vienna)

SAMUEL BARBER

For several weeks in each of three winters Mr. Barber devoted himself to research into the tonal possibilities of the bells, and the result was his Five Pieces for a Singing Tower, written in 1933.

Mr. Barber was also a piano instructor at Curtis for two years, and some of his music had performance by the Curtis Symphony Orchestra in Casimir Hall, auditorium of the Curtis Institute. In 1928, the young composer played the piano part in one of his works with this symphonic body. Later presentations of numbers by Mr. Barber in the series were in 1930 and 1933. The young man spent several summers in Italy with Mr. Scalero, one of them under Curtis auspices. He received his B. M. degree from the Curtis Institute in 1934.

A Prolific Composer

Recently all Mr. Barber's compositions have been accepted for publication by a prominent New York publisher. They include a sonata for violin and piano; sonata for cello and piano; Dover Beach, for voice and string quartet; serenade for string quartet; motet for double chorus; concerto for piano and orchestra; overture to The School for Scandal; and songs and piano pieces.

"It seems to me that the present offers fine opportunity for American composers," Mr. Barber said. "The public seems ready to encourage native talent in all lines, and if composers are ready to do their part and offer something worthwhile, American music may surely be expected to make great progress."

M. L. S.

Soloists for N. Y. Oratorio Society Performance of The Messiah

Albert Stoessel, conductor of the Oratorio Society of New York, has announced the engagement of the soloists to appear in the society's presentation of The Messiah on December 20 at Carnegie Hall, New York: Jeannette Vreeland, soprano; Doris Doe, contralto; William Hain, tenor; and Julius Huehn, bass baritone. All but Mr. Hain have appeared with the Oratorio Society before. This young tenor had one of the leading roles in the musical comedy Roberta last year, and took principal parts in the past summer season of opera with the St. Louis Municipal Opera Company. A full symphony orchestra and the society's chorus of more than 300 will take part in the performance which has been dedicated to the memory of Andrew Carnegie who served as the organization's president for thirty years, from 1888 to 1918.

Maier Again to Teach at Juilliard 1936 Summer School

Guy Maier has again been re-engaged to teach at the Juilliard Summer School, New York, in the 1936 session. Reservations for his time there are already coming in. In addition, Mr. Maier has accepted Bristow Hardin's offer to conduct the Music Study Week at Virginia Beach, Va., for the week of August 16.

Harold Berkley and Marion Kahn to Play Sonata Series

Harold Berkley, violinist, and Marion Kahn, pianist, will give three sonata evenings at the MacDowell Club of New York, December 9, January 20 and February 17. The programs feature sonatas by Bach, Brahms, Beethoven, Mozart, Franck, Ernest Bloch and Arnold Bax.

Geiger and Shankman Heard in Musicale

Samuel Shankman and Elvira Rosina Geiger, pianists, gave a musicale recently at the home of Mr. and Mrs. Alexander Geiger in Brooklyn, N. Y. The two played solos and duets, and the guests also were shown moving pictures of Germany and Hungary. In conclusion, Mr. Shankman played a Rachmaninoff prelude blindfolded, in addition to a group of Chopin. Mme. Geiger continues to broadcast over WBNX and WHOM. Among her latest programs was a Wagner-Liszt recital. Mr. Shankman is facing an active season of concert appearances.

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From Our Readers

A Joseffy Tribute

New York, November 11, 1935.

To the Musical Courier:

I have just finished reading your department of November 9 and was particularly interested in the letter of Carl Joseffy and your lovely response to it. I am heartily in accord with everything the son of the great master has to say, and the only regret I have is that I did not voice the same sentiments publicly years ago for I have felt them for a long time, and have spoken to many prominent musicians who are fellow members of the Bohemians, about the same issue that you and Carl Joseffy are now discussing.

I was first introduced to Rafael Joseffy by a dear mutual friend, and one of the greatest artists of his time, Max Heinrich. It was during the summer of 1910. I had returned from my studies with the great master, Leopold Godowsky, and at once took up my professional duties in my home town, Cincinnati, Ohio, but during the summer months, accepted an invitation to visit Max Heinrich in New York City. One evening I was having dinner with him at Lüchow's, and during the meal, Max spoke at great length about Rafael Joseffy and said he was going to give me the thrill of a lifetime later in the evening. Little did I know what was in store for me. After dinner, I was escorted to the top floor of the old Steinway Hall which was then on East 14th Street, opposite Lüchow's Restaurant.

Never will I forget the kindly greetings from the great Joseffy. After a few introductory words and some flattering remarks from Mr. Heinrich about me, I was asked to play. Joseffy kept me at the piano until the wee hours of the morning. His comments on interpretation, and on various musicians, held me spellbound and gave me inspiration during the twenty-five years that have intervened since that first meeting.

I owe to Joseffy the fact that I am now in New York City, as it was he who persuaded me to come here by promising to take the rocks from my path if I followed his advice. He kept faith, for it was he who was responsible for my debut in New York City with the Kneisel String Quartet in 1913 and the thirty appearances with them that season. It was Joseffy also who sent me my first pupils in New York; and it was again Joseffy who called attention of my pedagogical ambitions to Dr. Frank Damrosch. He in turn engaged me to become a member of the Institute of Musical Art, now the Juilliard School. I held that position for ten years.

Is it to be wondered at that I feel a great indebtedness to Joseffy and cherish his memory with fondness and devotion,

I am only one of many to whom he was kind. I am sure their names are legion. It seems most fitting and timely that something be done to perpetuate the memory of this great artist, and if a committee is organized for the purpose, I would deem it a great privilege to serve on it, and would promise to work hard and earnestly.

May I also suggest that while it is proper and beautiful to pay honor and tribute to the dead, would it not also be timely to do something to make the remaining years of his widow a bit brighter?

Asking your indulgence in this long note, with kindest greetings, I am,

Sincerely yours,
CLARENCE ADLER.

On Music in China

Colcherne Chambers, 9 West Bolton Gardens, London, S. W. 5.

To the Musical Courier:

I was glad to see in the October nineteenth issue of your journal a picture relating to last winter's performance of The Messiah in Peking.

May I be permitted to tell you something of the performances: one was given at Yenching University and one at the Hotel de Pekin.

The chorus of two-hundred Chinese students from the university, under the baton of Bliss Wiant, head of Yenching's music department, did a most musicianly piece of work. It would have been comprehensible if a Western audience (American, British, French, Germans, Italians) had found something of an exotic flavor in the timbre of the Chinese voice itself and in the tone production. On the contrary, it was a performance absolutely up to the best standards of, let us say, a performance at the Juilliard School of Music. Attaches, releases, *mezza di voce, pianissimos, fortes,* all were applied so intelligently to the score that the cumulative effect of the familiar choruses was one utterly telling and truly vital and beautiful. Deep feeling motivated the singing of the texts, which were admirably intelligible.

The orchestra, all Chinese, also was in every way up to the standards of the best in Western orchestral style. The delicacy of the Pastoral Symphony remains vividly in the memory.

The soloists gathered from distant places, all but the tenor, a member of Yenching University's faculty. The bass is well known throughout China for his many fine recitals —he is a La Forge pupil, who is on the staff of the Presbyterian Hospital near Shanghai between recital tours. The contralto came from a remote village in the interior of China. The soprano is a teacher on the faculty of Morris High School in New York City who is on sabbatical leave and who signs herself.

Cordially yours,
IDA E. FISCHER.

A Layman's Litany

Warrensburg, Mo.

To the Musical Courier:

As a layman and a reader of the Musical Courier, and for no particular reason, I take my borrowed typewriter on my knee for a few comments anent music.

I must plead guilty first of all to being merely a listener—not even a thumping amateur. For a number of years now my chief diversion has been music and a steady diet of listening has brought forth sour fruit in the way of a few thoughts. I know of no more direct route to the wastebasket than to send a letter to a newspaper, so here comes more distress for your janitor.

It is my impression that music is what the average man wants and needs. He goes about getting his desire in various ways—by getting drunk, by flying in airplanes, by howling at baseball and football games, by falling in love, by getting a divorce—but only a comparatively small number get it by going into a music hall and paying down good money for a seat.

I do not believe music itself is at fault. I think the man in the street, who stays strictly in the street when he passes an opera house, would be well pleased with opera and other music if he could once be induced to come anywhere near it. But he won't gather around. I blame this upon at least three things: the native dislike of mankind to assume a new skill (and certainly listening to music may be considered a skill where it involves learning to enjoy something never enjoyed before) the repulsive mannerisms of many music makers and the ponderous introspections of a great many music critics.

The last named matter is responsible, I am sure, for keeping many persons away from concerts, and the second point will reassure many of those that go that music hath no charm for them. The customary music review in a newspaper reads like nothing the man in the street ever read before. It has all the aroma of a simpering young man fluttering a handkerchief and cooing, "Yoo-hoo." It is burdened with so many "projected," "exquisite," "felicitous" and kindred expressions that a two-fisted Rotarian feels shy when he reads it, even as he feels when he steps into a literary tea and must entertain thirty jittery females with intellectual chatter. He labels it (and I have heard many of them do so) as "sissy" and henceforth steers away from it. If music critics (your editor is excepted, and I am not bowing in awe or trying to please) would write about music as about a living subject, as about a matter a man can understand and in terms he can understand, then his reviews might be read by persons other than other musicians, and a new reader might be tempted to try his luck at a high-brow fiddle-scrape some night.

New York seems to have a number of music critics who write for the people who buy their newspaper, and the rest of the country could stand more. If the comments about music could be made as virile as the men who made the music, I think there might be less talk about orchestral and opera deficits.

And some of the performers! Boy! Again it is the matter of trying to drag the prospective listener into an alien world. Persons who flutter rarely attract men who don't flutter, and too many musicians are given to fluttering. Second raters and conceited amateurs are guilty of most of the over-riding condemnation of those who do not like as they like, I believe. Most top-notch performers have seemed quite likeable and human when I have seen them, and without exception they have been pleasant to meet. I wish I could say as much for the smaller fry who clutter up all musical events and who intrude their opinions upon all who cannot escape.

Music is a strange and intangible thing. Love for it must be built up, and the higher you go in music the more build-up it takes. Many musicians forget this pertinent fact—possibly because they themselves are so completely versed in music and innoculated with melody and counterpoint, and possibly because they don't and won't take the time to remember.

I attended a university at which a certain fee was required with tuition to pay for the musical series. Students were admitted free to these events. Some of the programs were highly enjoyable to everyone, but one violinist who had played a certain program in the vicinity a few days previously and who apparently did not want to repeat himself, offered an evening of selections no one but students in the music school had ever heard of. The students were thoroughly bored and many of them walked out at the end of each piece. One of the local journalists who plays an instrument himself when he finds time and who is not to be considered intellectually sterile under any circumstances, wrote a little story in his paper taking the fiddler to task for having offered such a program. "If the artists do not care to play music the students can understand and enjoy, then they should cease caring to take the students' money," he wrote in effect. The local intelligentsia promptly hit the ceiling. "Why should an artist play music that bores him?" they screamed.

Well, why should he? I agree on that point —under certain circumstances. But this fact is certain: there are pieces of music of high quality which have an infinitely greater appeal to the layman than other pieces of music. If the musicians don't realize this, they should begin to. A man bored at one concert will not go to another. But if he is given something—only one selection perhaps, although there certainly should be more just to make it fair—that takes hold of him, that gives him an experience he never had before, then he will come back. He will learn to like it all. An artist performing before a group of laymen should arrange his program to please the non-professional at least some of the time. In New York (where an enormous reservoir of listeners can be tapped) the artist can play what he wishes and the people who like what he plays will come to hear it. That is not the case in the smaller cities and the musicians merely cut their own economic throats by refusing to recognize it.

I believe, musically speaking, that half a loaf is certainly better than none. Personally I plead guilty (if there must be guilt) to being quite low-brow in my tastes. Or so I am told. It makes no difference to me. There are things I want from music and there is certain music that gives it to me. Whenever I can extend my range of enjoyment I do so, but first and last my major purpose is to enjoy what I am hearing. I like loudly-bawled Italian opera and Tschaikowsky better than I do Bach and Brahms. Maybe I will learn to like Bach and Brahms better than the other two some day. I am making progress. But now and for some time to come, I will pay my money quicker for a program of my favorites than I will for a program of my non-favorites, regardless of how many threadbare ecstacies the music critics go into for the benefit of other music critics. I have learned to like the music I like solely through the radio and my own concentration. I can't think of a single occasion when a musical review has had the slightest effect upon my feeling or my desire to hear a performance. That is in decided contrast to theatrical criticisms and book reviews. The music boys just don't "speak our language." It's too bad. Musicians might make more money and make more people happy if they did.

Since music is the delicate, ethereal thing it is, I suppose musicians must naturally be somewhat delicate themselves. But the cooing, bobbing, effusive "artistes" fill many a potential music lover with revulsion. They seem so completely affected. It is my observation that singers as a rule are freer from these mannerisms than other musicians. I presume that is because the singer very often starts out to be a doctor or a plumber and finds that he has a musical instrument in his throat, while the pianist forces himself mentally into the emotional mold he imagines the music requires. I think that is too bad. It seems so shallow and superficial. I know I would enjoy almost all amateur music if the performer could be hidden behind a screen.

Had I never become interested in listening (with a group of amateur player-friends) to dance orchestras—intensively, over and over again, via the phonograph—I would never have learned to like music. I had detested it, largely because of the persons who made it. But one night while waiting for a favorite orchestra to start its radio umpa-ing, I ran into a delicious, lilting bit of melody that went through me like an electric current. The announcer revealed in due time that it was the overture to The Barber of Seville. Later, that evening I went down to see some friends and described my discovery in glowing terms. Whereupon one of the lads said, with a lift of his eyebrow, "What's this new pose Wade has now?" I said no more. But I learned that night that music is real and vital and that people popularly believe it is a "pose." I think most of them still do. And I think it is the fault of the persons who make it their profession.

Since then, a good many years ago, I travelled many miles to hear things I wanted to hear. Tibbett, Ponselle, Crooks, Thomas, Heifetz, Paderewski, Rachmaninoff, various orchestras. I will do so again. But what I will go for is to get what the men who made the music and the men—the real men—who recreate it, have to say. And not for what the music critic, with one eye on his dictionary and the other eye searching his brain for more of those horrible, threadbare, nebulous descriptive phrases, will say I should have heard.

Forgive this letter. I am a newspaper man out of a job and you know how garrulous we are. My regards and apologies to your janitor. And keep up your excellent writings. Your editor and a few of your contemporaries seem to stand alone in actually putting an understandable, non-pseudo-metaphysical, musical comment on paper. But some of the correspondents who file to you from various cities have an enormous amount of ability and technic yet to absorb from your editor.

Very truly yours,
REESE HAROLD WADE.

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Foreign and Native Compositions Attract Public in Mexico City

Anatol Rapoport in Striking Success—Gershwin a Visitor—Dollar Standard Protested

MEXICO CITY.—After the conclusion of the season of the Symphony Orchestra of Mexico, registering the most successful period of its history, the reappearance of the National Symphony Orchestra was the outstanding musical event of recent months.

It had mysteriously suspended its series of concerts earlier in the year for reasons unexplained but believed to have been caused by internal political disagreements. What a capable musician can do with a relatively unorganized group was demonstrated in the concert under the direction of Silvestre Revueltas, one of Mexico's outstanding composers and sub-director of the Symphony Orchestra of Mexico. The precision, understanding and enthusiasm of the orchestra under the baton of Revueltas were marked.

The program, commemorating the twenty-fifth anniversary of the Francisco I. Madero revolution, was played to a capacity audience in the National Palace of Fine Arts. Wagner, Shostakovitch and Revueltas were represented, as was another Mexican composer, Haro y Tamariz.

RAPOPORT WINS PLAUDITS

Two visiting soloists in recent recitals achieved a considerable local following of admirers. They were Anatol Rapoport, American pianist, and Alfredo de Saint-Malo, Panama, violinist.

Rapoport, playing several times under the sponsorship of the Ministry of Education, had as audience thousands of labor union members especially invited for the occasion. Rapoport presented these recitals in educational form, explaining to the audience something of the history if the compositions and the composers, and a sketch of the musical significance of the selections. So well received were these that the Ministry of Education offered Rapoport the instructorship of a series of educational recitals on the history of music to be given for children of the public schools. At this writing, Rapoport had not yet decided to accept.

In his other recitals for the general public, Rapoport succeeded in impressing the audience with his highly skilled performances. His critical reception was ranked with the highest accorded any visiting pianist in Mexico. His brilliant technic, discretion and restraint, matured understanding coupled with the vigor of youth, provided a rare treat for the Mexican audiences who have been used to a certain kind of condescension from some of the luminaries in the musical firmament. Rapoport's triumph was complete.

VIOLINIST IN FAVOR

Saint-Malo opened his series with a recital arranged by the Minister of Panama. His mastery of the instrument was revealed in his opening numbers, Les Folies d'Espagne by Corelli and prelude and allegro of Pugnani-Kreisler. The audience especially liked the Sinfonia Espanola of Lalo and a Jota by De Falla. Saint-Malo gave a second recital of Eccles, Bach, Chausson, Szymanowski, De Falla, Rimsky-Korsakoff, Moszkowski and Sarasate.

DOLLAR STANDARD HARMS

Although highly praised by critics and a handful of faithful admirers, the Roth Quartet failed to draw audiences of any size, thus repeating the unfortunate experiences of the London String Quartet last year. The excellent performance of the Roth group and the scant audiences brought forth sharp criticism of concertgoers in the local press. There still prevails the belief that unless major artists "go off the dollar standard" in their guarantees for Mexican performances, their audiences here will be kept at a minimum.

PERSONAL ITEMS

Of considerable interest to musical circles here was the recent vacation visit of George Gershwin en route to the Panama Canal.

Carlos Chavez, director of the Symphony Orchestra of Mexico, is planning a visit to the United States soon, taking with him some of his recent compositions.

J. H. PLENN.

OCTAVIO PINTO'S composition, Children's Scenes, or Senas Infantis, its original Portuguese title, has been widely played in this country since Guiomar Novaes, pianist, wife of the composer, introduced it on the American concert platform, performing it at a New York recital. A prominent New York music house has published the suite, and a second edition is now being printed.

New York Concerts

(*Continued from page* 15)

groups by Schubert, Sidney Homer, Coningsby Clarke and Edward Morris and solo excerpts from Ernest Bloch's Sacred Service, the last sung in Hebrew with large qualities of tone and obvious devotion. All the artists had warm receptions, were repeatedly recalled and were induced to add encores. Herman Weigert was the accompanist for Mr. Schorr, and Sanford Schlussel for Master Ricci.

John Kelvin Sunday night at Town Hall, John Kelvin, tenor, appeared in recital. Lucille Collette, violinist, was the assisting artist. Mr. Kelvin's program comprised works by Handel, Donaudy, Allitsen, Schubert, Balfe, La Reve from Manon, Rachmaninoff's O Cease Thy Singing, Maiden Fair (sung with violin obligato), Donizetti's Una Furtiva Lágrima, a group of traditional Irish ballads (in arrangements by Hughes, Rhys-Herbert, Hamilton Harty, C. V. Stanford and Robinson), and a final group listing songs of Coleridge-Taylor, Dix, Dunn, Frank Grey and Marshall. Miss Collette played praeludium and allegro (Kreisler), Berceuse (Fauré), scherzo-tarantelle (Wieniawski), and the Sarasate-Zimbalist Carmen fantasy.

Mr. Kelvin possesses a tenor of youthful quality with a marked mellowness of tone that never wanders from pitch. His offerings were interspersed with frequent encores, yet his voice showed no signs of fatigue. He disclosed an ease of production, clear diction, and a genial stage manner. The tenor aroused much admiration for his traditional Irish songs and by insistent demand added three additional songs.

Miss Collette responded to the requirements of her contributions with technic and expression. In the Carmen fantasy she was revealed as a violinist of ability, capable of interpreting a succession of moods in distinctive fashion.

William Reid accompanied Mr. Kelvin; David Sapiro officiated for Miss Collette.

Clarita Martin The Alexander Forum Foundation presented Clarita Martin, Spanish dancer, and Gitano Salvador Ibañez, guitarist, as accompanist and assisting artist, in a list of vivid interpretations at the Waldorf-Astoria, Sunday night. The dances, in a variety of moods, were named Trianerías, Tientos, El Garrotin, Sandunga, Dances of Sevilla, Dances of Malaga, Alegrías, Tango de Cádiz, and Alma Andaluza. Señor Ibañez played as solos, Malaguenas (de levante) and Soleares.

Señorita Martin is known in Europe (where she studied). Her technic was notable throughout the program and the sureness of her movements established her as a dancer who has put much conscientious effort in the perfecting of every detail of her art.

The gorgeous costumes which Señorita Martin wore added much to the effectiveness of her offerings, and in the Tango de Cádiz number, which evoked special applause, she was seen in a riding habit designed by Rojas, tailor to Alfonso XIII. The Sandunga disclosed much grace and charm, the Allegrías found the audience calling for repetition, but the high spot of the evening was the *paso-doble*, Alma Andaluza, wherein impressions of a bullfight were brought into relief with terpsichorean finesse.

Señor Ibañez's accompaniments were meritorious and created an atmosphere that would have been entirely lacking had a piano been used. He was obliged to encore his solo, Malaguenas.

Yvonne Georgi On Sunday night at the Guild Theatre, Yvonne Georgi, Dutch dancer, returned to the American concert stage after an absence of four years in Europe. This was the first of two recitals of lyric and dramatic dances in which New York is to see her. The second takes place on December 8 in the same theatre. All the dances on the December 1 list were new to America and the episode entitled Ce Qu'a Vu le Vent d'Quest (to music of Debussy) was given its premiere performance anywhere. Besides this, her Sunday night offerings included suite (music by Corelli), ballade (Brahms), Maedchen, a sequence to pieces by Ravel, Ibert and Mompou, Penthesilea, Queen of Amazons (Genzmer), Electra (Scriabine), and numbers to tonal settings of Nin, Bizet and Reger. Miss Georgi's intent is to depict theatrically the dramatic stories implied in her subject matter. In this she succeeded admirably, conveying clearly to her audience each impression she desired to create. She has a native grace and flow of movement which has been schooled and developed into an easy, vital, telling technic through which she presents the concepts of an original and artistic imagination. Louis Horst was the evening's excellent pianist. An enthusiastic audience of good size attended.

Margaret Sittig to Give Recital

Margaret Sittig will give a violin recital at tht Barbizon-Plaza, New York, on December 18. She is the violin member of the Sittig Trio, who have been heard on many occasions in New York and elsewhere. Frederick V. Sittig is the accompanist.

Miss Sittig's program consists of the concerto in A minor by Bach, the sonata in D by Beethoven, the seldom played concerto in A by Saint-Saëns, and shorter numbers.

Knitzer for Philadelphia Orchestra

Joseph Knitzer, winner of the Schubert Memorial Award for 1935 and the violin prize offered by the National Federation of Music Clubs, will be soloist with the Philadelphia Orchestra on December 10 in Carnegie Hall, New York, when he plays the Mozart concerto in A major for violin with Leopold Stokowski conducting.

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Richmond Hails Two Orchestras

National Organization and Resident Ensemble Begin Seasonal Appearances—Frederick Jagel Soloist Under Wheeler Beckett's Baton—New State Federal Project Announced

RICHMOND, VA.—The National Symphony Orchestra of Washington, with Hans Kindler conducting, made its first seasonal appearance here on November 1, under T. Michaux Moody's management. Compositions of Beethoven (Egmont Overture), Mozart, Moussorgsky (excerpt from Boris Godounoff) with works of Richard Strauss and Debussy made up a splendid program. The orchestra displayed a new finish and fine unanimity. Goeta Ljungberg, as soloist, delighted her audience with the Liebestod from Wagner's Tristan and Isolde. This superb artist was in splendid voice and received many merited recalls.

RESIDENT ORCHESTRA'S INAUGURAL

The first concert of the Richmond Symphony Orchestra was given at the Mosque on November 18. Wheeler Beckett conducted with musical finesse and authority. Frederick Jagel was the featured soloist. Beethoven's fifth symphony was the work selected for this concert, together with shorter compositions of Mendelssohn, Wagner and Verdi. The organization acquitted itself with splendid unity and cohesion, an excellent group having been assembled for this year's programs. About one fourth of the orchestra are residents of Virginia, with Harry Neidell, as concertmaster; Vladimir Dubinsky, as first cellist, and Olga Attl returning as harpist. Mr. Jagel gave the Celeste Aida of Verdi, and the Prize Song by Wagner. His voice was resonant and effective and he was enthusiastically received.

RACHMANINOFF APPEARS

Sergei Rachmaninoff appeared as the first artist offered by the Musicians Club of Richmond, on October 31. His program included works of Chopin, Beethoven, Scarlatti, Scriabin, Borodin and of his own composition. This artist played brilliantly and was heartily welcomed.

Wilfrid Pyle, Richmond pianist and teacher, newly named as acting supervisor of Federal music projects in Richmond, has announced plans for a state-wide orchestra of symphonic proportions. An eighty piece organization is planned.

Folk music will be included in the courses taught by the extension division of the University of Virginia, with Winston Wilkinson, Virginia violinist, in charge of the plan. History and appreciation of Virginia folk music and its relation to art music will be embraced in the courses, which begin classes this year. John Powell, Virginia pianist, has been largely instrumental in this innovation.

Stella Marek Cushing appeared recently before the Ginter Park Woman's Club in a costume recital of Jugo-Slavic music. Mrs. Cushing sang, danced and gave violin numbers in a program of considerable interest. Paul Saunier accompanied the artist.

J. G. H.

MAURICE MATTESON,

director of the Carolina Folksingers, with a mountain dulcimer made by one of the ballad singers of Beech Mountain. Mr. Matteson is also president of the Southeastern Folklore Society, which will meet in Columbia, S. C., at the University of South Carolina on February 28 and 29 and March 1. Among those who have been invited to address the society are Dr. Carl Engel, Robert Gordon, Charles Wakefield Cadman, Dr. Henry Hadley, H. L. Ridenour, Annabelle Morris Buchanan and Phillip Russell.

I See That

When Grete Stueckgold goes to the Pacific Coast for a concert tour there in January, one of her important appearances will be in a recital at the Philharmonic Auditorium of Los Angeles, on January 14. The tour will be under the direction of L. E. Behymer. After her return from the West, the soprano gives a New York recital at Town Hall, New York, on February 21.

* * *

After three decades in the same location in Carnegie Hall, New York, Mrs. John Dennis Mehan has removed to another studio in the same building.

* * *

Anna Mae Kennedy, soprano, gave a recital at The Barbizon, New York, with Hans Hanke, accompanist, on November 24. Ann Steck, soprano, was heard in a recital at the MacDowell Club, New York, on November 25, with Meta Schumann at the piano. Both artists are under the Lilian B. Barth management.

* * *

Leon Johnson, Negro tenor, will be heard later in the season at the Shubert Theatre, New York. He is to make an appearance at Columbia University, representing the United States in songs by Americans.

* * *

Hugh Porter gave an organ recital on December 1 at the Second Presbyterian Church, New York, where he is organist.

* * *

Pupils of Irma Swift will be heard in recital at the Aeolian Hall, New York, on January 11. Those scheduled to appear are Hugh Reilly, Beatrice Marks, Joe Kohler, Kathleen Meany, Frank Jennings, Lilyan Groveman, Edson Miller, Mafalda Gialanella, Steve Barry, Sarah Weinraub, Dorothy Lauro, the Clarion Quartet and the St. Johns Quartet. Mme. Peralta, organist, Columbia Artist Bureau, is also listed for this occasion.

* * *

Abram Haitowitsch, blind violinist, gave a recital at Hotel Plaza, New York, November 24, performing works by Beethoven, Mendelssohn and others. Arpad Sandor shared the recital as pianist.

* * *

Georgia Graves, American contralto, will give her first New York recital on December 29, at Town Hall, accompanied by Conrad Forsberg at the piano.

* * *

Myra Hess will arrive in America about Christmas time and begin this year's tour with appearances with the Chicago Symphony Orchestra. Her New York recital takes place at Town Hall on January 18.

* * *

Lois Bannerman, harpist, was guest artist at a musicale at the St. Regis, New York, given on December 5 in honor of Mrs. Vecchiotti, wife of the new Italian Consul.

* * *

Winifred Cecil, soprano, and Thomas L. Thomas, baritone, were soloists in the Brahms Requiem, given at the Church of the Ascension, New York, on December 1.

* * *

Richard Crooks, tenor of the Metropolitan Opera, is co-featured with Nelson Eddy on the Voice of Firestone programs over an NBC-WEAF network on Mondays. On December 2 Mr. Crooks sang his last appearance on this series until after Christmas.

* * *

The Marianne Kneisel String Quartet will take part in the program with which the New York Matinee Musicale (Rosalie Heller Klein, founder and president) is to open its season on December 8 at the Great Northern Hotel, New York. The quartet is scheduled to present Edgar Stillman-Kelley's piano quintet, with the composer's wife at the piano.

* * *

Harriot Eudora Barrows will present two of her pupils in recital at her New York studio on December 9. The artists are Dorothy Horan, mezzo and Eugene Condy, tenor.

* * *

Betty Gould, violinist, has been engaged for a PWA program.

* * *

Louise Jenkins, costume recitalist, was scheduled for appearance December 5 (private salon) and December 8 (Educational Alliance, New York).

* * *

Annabelle Wood prepared a student concert at Hartley House, New York. December 6, when pupils of all ages took part.

* * *

Mary Ledgerwood, contralto, was soloist at the first concert of the Mozart String Ensemble, founded and conducted by Wesley Sontag, at Aeolian Hall, December 1. She appeared in Chattanooga December 3.

El Paso Orchestra Begins Season

EL PASO, TEX.—The El Paso Symphony Orchestra, under the direction of H. Arthur Brown, opened the winter series of subscription concerts on November 18, with Victor Aller as soloist. The program began with the overture to Marriage of Figaro, which we thought better played than any other number. The Tschaikowsky symphony in E minor (No. 5) followed. The concerto in B flat minor for piano and orchestra featured Mr. Aller, in which he acquitted himself with honors. After much discussion both pro and con by the public, before the program, the Rhapsody in Blue for piano and orchestra (by George Gershwin) was played. The discussion is still going on both "pro and con." The final number was Georges Enesco's Roumanian Rhapsody, No. 1, which was a premiere in El Paso and well received.

The orchestra shows great improvement this season, having more men and rehearsals. With the people behind them, as was evidenced by the capacity house, they have a great opportunity.

Two nights after the orchestra concert the Woman's Club presented Mr. Aller in a concert of interesting program. He first played Beethoven's sonata, op. 109. The Smugglers (Schumann-Tausig) and a Chopin nocturne, valse and fantaisie, formed the second group; the final group being Etude Tableaux (Rachmaninoff), Legend and Two Fairy Tales (Medtner), Dance Espagnole from La Vida Breve (DeFalla), the Bumble Bee, and a Liszt Hungarian Rhapsody. He was well received.

On November 26 Mrs. Charles Andrews presented a program of all Jewish music, under the auspices of the MacDowell Club, in Temple Mount Sinai. H. J.

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RADIO HIGHLIGHTS
Dialed by M. L. S.

Thanksgiving Day has come and gone, and we devoutly registered appreciation for such musical blessings as came to mind—the survival of the fittest of our tonal institutions through the late unlamented depression; the decline of the race prejudice, or whatever it was, against American artists; the improvement in radio entertainment in the last few seasons; and, most fervently, we are glad that Thanksgiving Day is over for another year and twelve blissful months must elapse before we must again listen to announcers addressing what they apparently consider their kindergarten classes on just how, when and with what high degree of joy to be thankful for this and that. However, gloom returns when we remember how short a time of respite we listeners will have before the Yuletide begins to surge over the airways, borne on the strains of Jingle Bells, talks to the kiddies and arch propaganda intended to make the Christmas shoppers unbelt their hard-earned cash.

On December 1, the New York Philharmonic Orchestra (with Klemperer conducting), in their regular appearance over the Columbia facilities, gave the request program in which they honored the preferences of the radio audience. Although the invisible patrons had indicated Sibelius as their choice above all other composers, the Finnish master was not represented on the day's concert, because, it was explained, his music would be played extensively in later broadcasts. Beethoven, Handel, Brahms and Ravel provided the musical fare for the occasion. Of particular interest was the reading of letters received by the orchestra from the radio audience. The keynote of the communications, which came from all over the country, was that these broadcasts, and others of like artistry, have opened the way to aesthetic enjoyment to thousands who otherwise would not only have had no opportunity for such hearings, but never even have desired it. The letters were a valuable testimonial to the service radio is rendering to serious music.

The General Motors Hour (WEAF's Sunday evening pride and joy) had for soloist the glamorous Viennese, Maria Jeritza, in brilliant voice and bearing out all the announcer's eulogies. She sang the Adieu, Forets aria from Tschaikowsky's Jeanne d'Arc, and a group of songs. Erno Rapee and the General Motors Symphony Orchestra displayed their customary finesse.

Albert Spalding was the protagonist on the Ford Hour of WABC, the same night. The American violinist in full command of his notable resources, gave memorable interpretation to part of the Mendelssohn concerto in E minor, and, in the second half of the program, to Sarasate's Zigeunerweisen and other pieces. The Ford Symphony Orchestra and Chorus were again under the musicianly baton of Victor Kolar. Among the orchestral numbers was a spirited performance of John Powell's American folk scene, Natchez Under the Hill.

WOR's highlight for Sunday evening was Frank Sheridan, American pianist, appearing on the "Master Musicians" series with orchestra in the Beethoven Emperor Concerto. His technical prowess and smooth execution were the medium of fine artistic feeling. He also played several solos.

Monday (November 25) marked the return to the Voice of Firestone series of Nelson Eddy, who shares this weekly WEAF spot with Richard Crooks. There seems to be no set schedule of alteration, so if you haven't "watched your local newspaper," you set your dial on Monday nights uncertain as to whether the super-super tenor or the baritone extraordinary of the Firestone ballyhoo will occupy the wave-length. Margaret Speaks, a soprano of fine quality, seems to be a permanent resident on this hour, lone soloist during the summer and supplementary to Messrs. Crooks and Eddy this winter. Mr. Eddy gave freely of the baritone glories of his voice, among his songs being excerpts from his forthcoming motion picture, Rose Marie. . . . Also on Monday, the Vicks program of WEAF, bereaved for several weeks of Grace Moore's presence, hailed with flourish of trumpets the return of their bright lady of song. Her guest for this broadcast was Giovanni Martinelli, greeted with equal rapture by the studio audience, and undoubtedly also by hordes of listeners among the nations homebody music lovers.

The NBC Music Guild, on November 27, began a new series of evening broadcasts on Wednesday evening through the WEAF network. These concerts got off to a fine start, propelled by the tones of Mischa Levitzki, pianist; the Musical Art Quartet; and Augustin Duques, first clarinetist of the NBC Symphony Orchestra. Works by Mozart, Beethoven and Brahms comprised the offerings. The Barrere Woodwind Ensemble and Harold Samuel, English pianist, were announced as among the forthcoming attractions on this hour. . . . On WOR, the station's symphony orchestra, conducted by Alfred Wallenstein, included Nathaniel Robin's composition, Isles in Gray, among their numbers. The work is impressive for its atmospheric, haunting quality and the expert construction of the themes into a tonal whole.

Edward Johnson, the Metropolitan Opera management's No. 1 man, was presented, along with Susanne Fisher, American soprano, on Thanksgiving night over WEAF by Paul Whiteman, the big cheese of the Kraft Hour. Mr. Johnson did not appear in his character of singer, preferring to confine himself to a short address on opera and its healthy prospects of survival through many years to come. Miss Fisher, who is to make her debut with the Metropolitan forces this season, gave another of the radio foreglimpses of her art with which she is preceding her introduction to Metropolitan audiences. Hers is a voice of rare natural endowment which has been trained and polished by the best training and experience.

On Friday morning Walter Damrosch relinquished the baton which he weekly waves over his orchestra for the NBC networks to Vittorio Giannini, American composer and winner of the Prix de Rome. Mr. Giannini conducted his own cantata, Primavera, in its first American presentation. It was also the young composer's radio debut—an auspicious one, as it proved, for himself and for his music.

Saturday was a day which a cursory glance at the radio program showed as rather barren of tonal fare. The football games crowded every other form of entertainment off for the afternoon— and why not? Football seemed to us just a good way to break a leg until we discovered that there is no better way to become vicariously exhausted than to listen to the frenetic description of the young gentlemen running up and down and falling on top of each other. Makes the listener ready for bed instead of the night clubs on Saturday night. However, with the evening shadows came the hour devoted to the Boston Symphony Orchestra (WJZ). Raya Garbousova, cellist, soloist for this concert, played with beauty of tone and a wealth of poetry, blending her art with that of the orchestra, under the guidance of Serge Koussevitzky. One of the orchestral numbers was Edward Burlingame Hill's Lilacs.

PUBLICATIONS

(*Continued from page 17*)

and combines interesting counterpoint in the arrangement for three women's voices (SSA) with especial solo work for the first soprano. Oh, My Man Is Dull is a humorous number taken from a collection of old folk-songs made by Rimsky-Korsakoff from an earlier garnering by Pretsch, first issued in 1815. The rhythm is lively in the familiar dance pattern of Slavic folk music. It is issued for four-part mixed chorus and four-part women's chorus. Both these numbers have the Russian text in English transliteration, and also English words by Evelyn Linden. The Low-Backed Car is for four-part male chorus and offers a genial and highly popular number of fervent, romantic charm. All the works have accompaniments for rehearsal use only. (Elkan-Vogel Co., Inc., Philadelphia.)

For Two Pianos, Four Hands

Suite Passecaille, by Charles Haubiel. Four pieces based on old-time dance forms make up this attractive suite, which as the title implies is done in the manner of the passacaglia. . The sections are an *allemande, menuet, sarabande* (in the Phrygian mode) and *gavotte.* The contrapuntal manner in which the themes are worked out provides ample opportunity for pianistic contrast and there is an ingredient of modernity in the chromatic harmonies which adds a tang to the compositions. All are of musicianly conception and of original execution, requiring the technic of an accomplished pair of performers. Published in score, two copies needed for performance. (The Composers Press, Inc., New York.)

Adagio from Organ Toccata in C Major, by J. S. Bach; transcribed for two pianos by Alexander Kelberine.

Covering four pages, Mr. Kelberine's two piano version of Bach's imposing *adagio* makes a brief but melodically appealing work for duo-pianists. The scoring in its distribution makes especial allowance for one of the pianists to shine brilliantly, the first piano part being marked by extreme rhythmic complexity, while the other performer supplies a simple accompaniment. The dedication is to Mr. and Mrs. Alexander Siloti. (Elkan-Vogel Co., Inc., Philadelphia.)

Songs

Across the Blue Aegean Sea; words by Anna Moody; music by Gena Branscombe.

A poignant and highly effective song, which voices a plaintive lament for an absent lover. The vocal line is simple, with sustained high tones, the piano accompaniment having a recurrent figure in diminished fourths that gives an antique, legendary quality to the music. There is a fine climax which pictures the burning emotion of a last meeting, and a wistful conclusion. Vocal range, F to G. Recommended for women vocalists capable of intense but restrained expression. (Galaxy Music Corp., New York.)

The Abbot of Derry; words by John Bennett; music by Powell Weaver.

This is a dashing, hearty number for the male vocalist. The verses tell of the cranky Abbot who scorns life and love, but the singer and his Dolly laugh at all that. The song is marked by long-sustained high notes, excellent for an artist of ample voice. The melody is in minor mode, but rhythmically lively in the extreme. Published for high voice (D sharp to G, optional low B) and for medium or high voice (B to E flat, optional low G). (G. Schirmer, Inc., New York.)

Bois de Boulogne; a set of six songs for medium voice; words and music by Evangeline Lehman

Extreme simplicity is a characteristic of this cycle of songs descriptive of various sights in the Bois The texts are almost naive, and the general tone is one which might appeal to children as well as adults. Miss Lehman, who seems to possess an eye for colorful details, entitles her songs: Dawn in the Bois, The Old Windmill, By the Grave of La Guimard, White Swans, At the Fountain of Claude Debussy, and The Little Train. Among these numbers, Swans is particularly appealing, and The Little Train, with its imitative effects, is frankly humorous, while the Debussy song (based on a fragment from that composer's notebook) is the most atmospheric of all. There is a map of the Bois and a descriptive note. (G. Schirmer, Inc., New York.)

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Two Eminent Tenors Delight Dublin

McCormack and Tauber in Friendly Rivalry—Guila Bustabo Pleases

DUBLIN.—The Celebrity series of concerts opened with two fine events, one featuring John McCormack, the other Richard Tauber. Thus we had two well-known tenors in juxtaposition, tempting to the "odious" indulgence of comparison, which, however, is not to be practiced here. It will suffice to say that each singer gave of his brilliant best.

The importance of the two occasions was that, taking place in the recently constructed Theatre Royal, they drew the two largest audiences ever seen at such happenings in Dublin, excepting The Messiah in Agricultural Hall last Christmas. The Theatre Royal is for Ireland, a colossal building, and it was pleasant to find it in each case crowded—there are seats for four thousand—so packed, as a matter of fact, that some hundreds had to be accommodated on the stage.

JOHN THE BELOVED

McCormack's concert, which was the first, yielded the usual great personal triumph for the adored and adorable Irish singer. He met the frenzied enthusiasm of the house by singing no fewer than twenty-four songs, widely representative of his art, despite which he really left his audience thirsting for more. An "objective symptom" of this triumph was the box in which Countess McCormack sat, embowered in bouquets.

TAUBER AND BUSTABO

Tauber delighted with his consummate art. He sang practically his entire program in German, but in some recall numbers he showed his ease in English. His rich voice was perhaps most effectively heard in Durch die Dämmerung, by Strauss, and in The Two Grenadiers, by Schumann.

Guila Bustabo, young violinist, appeared with Tauber and carried away her listeners by her spirited treatment of the Bruch concerto in G minor. M. F. LINEHAN.

Hollace Shaw Sings Jenny Lind Program at Pomona, Cal.

LOS ANGELES.—Hollace Shaw, coloratura soprano, appeared in a concert of Jenny Lind songs at the Pomona Ebell Club House, Pomona, Cal., on November 22. Miss Shaw is an artist pupil of Lucille Stevenson of Pomona College and she has been excellently taught. She is only twenty-two years of age and has a voice of good carrying quality. In an exacting program, never during the evening did she stray from pitch. Her diction needs to be improved, however.

The program opened with I'd Be a Butterfly by Bayley, followed by Voi che Sapete from Mozart's Marriage of Figaro and the La Capinera (The Wren) by Benedict with an excellent flute obbligato played by Winifred Babcock Norton. The encore following was Handel's beautiful Trip Lightly, Streamlet. Further groups held The Light of the World by Ahnfeldt, The Norwegian Echo Song by Thrane, two Bellini arias, Schumann and Mendelssohn songs, Comin' Through the Rye, John Anderson, My Jo, Auld Robin Gray, and Lo! Here the Gentle Lark, with flute obbligato and the final high F sung clearly. The encore was Home Sweet Home, giving the final touch of a Jenny Lind program which interested a large audience of friends and admirers of this young lady. Elinor Corn was the accompanist. C. D. K.

Guy Maier's Michigan Classes Include Concerts

Students from all parts of the United States are studying this season with Guy Maier in Ann Arbor, Mich. Prominent young artists play at his weekly classes. Recently, Dalies Frantz was heard in the Brahms D minor concerto, the Liszt B minor sonata and short works, classic and modern. At another class there were two performances of the Chopin sonata in B flat minor, one by Stanley Fletcher, who has won the $1,000 prize for advanced study in the arts offered by the University of Illinois; the other by Phillip Nelson of Oakland, Cal., now working with Mr. Maier after study with Schnabel and Matthay. At still another concert class, Helen Haupt of Seattle played the Mozart C major concerto, Richard Johnson of Grand Rapids, Mich., was heard in the Mozart A major concerto, Mr. Fletcher in the Mozart E flat concert, Morton Sultan of Detroit in the Carneval of Schumann, and John Kollen, a member of the piano faculty of the University of Michigan, in Schumann's Kreisleriana.

Ralph Wolfe Discusses Music Training of Children

In his freshman year at Columbia University, Ralph Wolfe won the lightweight championship, threw four men in one afternoon and was elected captain of the wrestling team.

RALPH WOLFE

Thus, perhaps, came the muscle control of the hands, fingers, wrists, a control which he seeks to pass on to his pupils at the Westchester branch of the David Mannes Music School which as director, he organized last year in New Rochelle, N. Y., and this year opened his second season with a doubled enrollment.

Interviewed at his New York studio recently, he explained something of his methods of teaching.

"You can teach elementary harmony and counterpoint to a child," he said, "so that he understands the musical structure of a piece. You must always remember to teach a child as if you had an artist before you and demand of him the same musical intelligence and balance of phrasing which you would require of a skilled player in a correspondingly difficult piece. You must give him a solid foundation and teach him how to practice, how to approach his musical and technical problems by a direct method.

"I don't believe any child should study music unless he has already learned a certain discipline and acquired a solid degree of concentration. A child should be taught immediately how to make a tone, how that tone is produced and how to acquire the correct position of the hand.

"He must be taught the contour of the hand, the technical approach to the keyboard, the importance of rotary motion, the climax necessary to each phrase, how to create a crescendo and staccato. He can be made to learn to let the keys work for him, his fingers so relaxed that the key will throw them back into position. He will learn how to vibrate the key where the tone is made—not at the top, but at the very bottom of the ivory."

Under Mr. Wolfe's supervision, courses in piano, violin, cello, theory, music appreciation, ensemble and orchestral playing, and singing are offered at the Westchester branch of the David Mannes School, under a faculty which includes William Kroll, violinist and founder of the Kroll Sextet; Katherine Hamilton and Edgar Williams, violin; Frank Dale, Emilie Mayers Harris and Marie Powers, piano; Jean Schneider, cello; Ann Dick, singing; and Adele Katz, music appreciation. Miss Powers and Mr. Williams also conduct courses in theory and ensemble and orchestral playing, respectively.

The trustees of the school are Paul D. Cravath, Walter Damrosch, James B. Mahon, David Mannes, Mrs. David Mannes, Leopold D. Mannes, Mrs. Gilbert Montague and Mrs. William Rosenwald.

John C. Wilcox Gives Demonstration in Denton, Tex.

DENTON, TEX.—John C. Wilcox of Chicago, who is conducting a clinic for teachers in the nearby city of Dallas, was brought here recently by the Texas State College for Women to give a talk on teaching methods and conduct a demonstration before students of the public school music and speech departments. Mr. Wilcox explained vocal laws and theories as understood in the light of the latest research, and then proceeded to demonstrate teaching practices, using boys and girls from the Denton public schools as subjects. The audience of 100 present and prospective teachers manifested the keenest interest and expressed their appreciation in prolonged applause. C. F.

Paris Instrumental Quintet Active in Europe

After its two tours in America—1934 and 1935—the Paris Instrumental Quintet has begun a series of concerts in the principal musical centers of Holland, Belgium, and at Luxemburg, to be followed by a tour of France and a tour of Italy, with gala concerts in Paris and Rome. Swiss cities, such as Berne and Bale, have also engaged the quintet for appearances this season.

The Paris Instrumental Quintet, which has made known many modern compositions written especially for it by d'Indy, Roussel, Pierné, Schmitt, Malipiero, Jongen, and others, also presents composers of the seventeenth and the eighteenth centuries. All of these works are played in their original version, without transcriptions or arrangement. The latest works which the quintet created in 1935 include Malipiero's Sonata cinque (dedicated to Mrs. Elisabeth Coolidge) the first hearing of which was given at the Chamber Musical Festival in the Library of Congress, Washington, and Suite en rocaille, by Florent Schmitt, given for the first time at a concert in Paris under the auspices of the Triton Society.

Boston Peoples Orchestra to Perform Music by Arthur Foote

The Peoples Symphony Orchestra of Boston (Fabien Sevitzky, conductor), after having introduced a Schubert-Weingartner symphony to the United States and presented Lea Luboshutz in the Bruch violin concerto in earlier programs, will give its third concert on December 8. Half of the program is dedicated to Arthur Foote's compositions, with Isabelle French, soprano soloist. The first symphony of Brahms also is to be heard. The concerts take place in the afternoon in Jordan Hall, Boston.

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Recital and Club Events in Portland

Maine Community Sponsors Worthwhile Musical Programs

PORTLAND, ME. — An enthusiastic audience greeted Fritz Kreisler on his appearance in Portland, this being the sixth concert he has given in this city. He demonstrated his mastery of the violin by first playing sonata in G minor (Tartini), followed by the Bach Sarabande and Gigue, also concerto in A minor, No. 22 (Viotti). The second part of the program consisted of compositions and transcriptions by himself, which brought an ovation from the audience.

The first concert of the season was presented by the Portland Rossini Club, in Frye Hall, with Julia Noyes, the president, in charge. The opening number, a piano quartet, Schubert's overture to Rosamunde, was performed by Helen Bradbury Barnett, Mary Goldman, Ann Sletnick, and Marion Romano. An aria from Massenet's Manon, the Fabliau, was sung with beautiful clarity of voice by Isabelle Jones, who has recently returned from another season of study in Fontainebleau, France. Mrs. William Jones was her accompanist. A series of interesting Mono-Themes, entitled Confidences and Confessions (Tobias Matthay), were played in graceful style, by Ellen King Doten, who has been studying in London with Mr. Matthay. The first movement of the concerto in D minor by Wieniawski, was given by Sylvia Rowell, violinist, and J. Daniel MacDonald, pianist. Evelyn Badger Carroll was heard in two French songs, Le Miroir (Ferrari) and Amour, veins aider (Saint-Saëns), affording ample opportunity for displaying the wide range of the artists's fine contralto voice. The program closed with piano works by Bach and Liszt, played in artistic manner by Sadie Albling.

CLUB OFFICERS ARE GUESTS

The Kotzschmar Club entertained the officers of all the music clubs in Portland, Westbrook and Gorham, at a musicale held at the home of Fred Lincoln Hill. The guest artist, Irma Almesan, concert pianist, from the Royal Academy of Budapest, presented several numbers, interpreted with inimitable style. Her numbers were Grande Valse Etude (Raff) and polonaise in G minor (Chopin), also a composition of her own, Tribute to Maine. An aria from Madam Butterfly, and the Nightingale and the Rose, were sung with great artistry by Jane Sterling Whibley, soprano. Alfred Soule, violinist, contributed Indian Lament (Dvorak-Kreisler) and Rondino, on a theme by Beethoven (Kreisler). He played in expressive manner, with good tone and true intonation. A group of spirituals was sung with appeal by Pierre Harrower, baritone. J. Daniel MacDonald was the accompanist.

An interesting song recital was given by Donald Gage, assisted by Audrey Gage, who accompanied him and played piano solos. The program opened with a Handel number, Care Selve, also excerpts from The Messiah. These were given with good diction and excellent pitch. The Schubert numbers were well suited to his mellow tenor voice. A group of French songs was especially pleasing. These were followed by modern English songs, which were much enjoyed. Mrs. Gage proved her musicianship by fine interpretation of Chopin's nocturne in C sharp minor, and a brilliant performance of the scherzo, op. 16, by Mendelssohn.

A program commemorating the works of Stephen Foster was given by members of the Rossini Club. Mrs. Alfred Brinkler was chairman, assisted by Mrs. Josiah Johnson and Mrs. Earle Rundlette. Mrs. Henry Frank was in charge of the stage setting, assisted by Mrs. Herbert Payson, Mary Seiders, Mrs. Fred Palmer, Mrs. Harold Johnson, and Mrs. Daniel Patrick. Mrs. Johnson gave a reading on the life and works of Foster, which was illustratel with solo, quartet and chorus numbers. The performers were dressed in the costume of the period. The vocalists were Florence Johnson, Beatrice Brinkler, Anne Snook, Mildred Thurrell, Ruth Hay, Reta Whitney, Dorothy Dinsmore, Mary Saunders, and Helen Ward. The piano numbers were given by Constance Rundlette, Yvonne Montpelier and Loretta Larochelle. Eugenia Dillenbach was the dancer. A sonatina consisting of favorite melodies, arranged for the violin, was played by Sylvia Rowell. S. R.

Dr. Ernst Lert to Give Lecture on Mahler

Under the auspices of the Bruckner Society of America and in anticipation of the performances by Otto Klemperer and the New York Philharmonic Orchestra of Mahler's second symphony on December 12, 13, and 15, Dr. Ernst Lert will give a lecture on this work, entitled A Symphonic Autobiography, on December 9, at the Master Institute, New York. Admission is free to the public and no tickets are required.

Cornish School Dance Series

SEATTLE, WASH.—With the purpose of educating and interesting dance followers, the Cornish School has opened a new series of monthly programs representing a new type of dance at each time. Demonstrations are offered and the philosophy and meaning of the dances are explained. In October Frances Ryan, lately added to the Cornish faculty, demonstrated and explained the traditional Hawaiian dance. For November, Welland Lathrop presented members of his class in examples of the modern dance and explained its history and meaning. The demonstrations are held the last Monday of each month. It has been tentatively planned to offer the traditional Japanese dance in December, and new types will continue to be offered throughout the term.

STUDIO NOTES

EDGAR SCHOFIELD

Robert Hately, baritone, gave an all-English song recital at the Hart House, Toronto, on December 3. Germaine Bruyere, soprano, is to sing the role of Micaela in Carmen with the Contemporary Opera Company, December 18 and 19, in Newark, N. J. Wilson Angel, baritone, was engaged by the Mozart Club for the Messiah in Winston-Salem, N. C., December 1. John Deacon, tenor, was presented in a song recital for the Staten Island Woman's Club on December 4. All are singers from the studio of Edgar Schofield of New York.

HUGH McAMIS

Hugh McAmis continued a series of organ recitals at All Saints Church, Great Neck, L. I., December 9. On December 3, he played a recital at the Shelter Island (N. Y.) Presbyterian Church. He has resigned the conductorship of the Great Neck and of the Munsey Park Womens' Clubs. His pupil, Carlos Moseley, of Spartanburg, S. C., won the McAmis Scholarship and has been appointed organist of Fordham M. E. Church, New York. Mrs. Edward Longman, another pupil, gave an organ recital at the Huske Memorial Church, Great Neck, on November 18.

ENRICO ROSATI

Singers from the New York studio of Enrico Rosati are active in many fields. Recently the New York papers carried notices of James Melton's first motion picture, Stars Over Broadway. Mr. Melton's tenor voice is also familiar to radio listeners. Rose Tentoni, young dramatic soprano, continues to add to her concert and opera attainments. On October 24, she sang at the Teachers Convention in Bangor. Me. October 30 found her singing in Atlantic City, N. J., at the National Advertising Convention;; and November 13, with the Syracuse (N. Y.) Liederkranz. Future engagements for Miss Tentoni include: January 14, a joint recital with Richard Crooks in Buffalo, N. Y.; in February a performance of Faust in Rochester, N. Y.. and a concert at the Catholic Club at Houghton, N. Y.; February 13, an appearance in Ottawa, Can.; 19, a joint recital with Dalies Frantz in Johnstown. Pa.

Joseph Bentonelli has been heard extensively in opera. He sang the leading tenor role in Turandot with Maria Jeritza in St. Louis recently and was engaged by the Chicago City Opera for appearances in Don Giovanni, Lucia, Rigoletto, Mefistofele and La Fiamma.

ENRICO ROSATI

FLORENCE LEE HOLTZMAN

Florence Lee Holtzman presented a delightful musicale on November 15 at her New York studio. Only Mme. Holtzman's professional artists now before the public were on the program. So acclaimed were the participants that the list of numbers was prolonged by applause to more than twice its original length. Those appearing were Cecilia Loftus, actress and impersonator; Alice Mock, operatic and radio soprano; Lou McIlvain, operatic and concert dramatic soprano; Milo Miloradovitch, dramatic soprano of the Royal Opera of Liege; Olive Bond, coloratura soprano, soon to be heard in a Town Hall, New York, recital; Parker Steward, who created the tenor role in Roberta; George Beuler, baritone, prominent in the radio field; and Gene Ramery, tenor, also known to radio audiences. Lois Mosely provided brilliant accompaniments.

B. D.

BERTA GERSTER GARDINI

Eugene Goossens recently selected Lillian Sherman, artist-pupil of Berta Gerster Gardini, to sing an important role in Die Walküre with the Cincinnati Symphony Orchestra.

Another of her artists, Marion Chapin, has been invited by the MacDowell Club of Boston to give a program of German and French songs on December 11.

GIACOMO BOURG

Amy Ellerman, contralto, and Milton Moore, baritone, shared a recital at their instructor's (Giacomo Bourg) New York studio November 30, with Alice Nichols at the piano. Mme. Ellerman sang with artistic finesse. Her noble voice, musical temperament and perfect enunciation in English and German (a Strauss excerpt) received enthusiastic appreciation. Milton Moore is a new baritone, whose wide range, covering two octaves, expressive manner of singing, and intelligent interpretation made a special hit in Annabelle Lee; he showed taste and feeling in Schumann songs, adding old Italian airs. The two singers are excellent exemplifications of the Bourg method of instruction, which requires first of all mental concentration and musical interpretation. The natural singing voice is developed to artistic heights.

F. W. R.

MARIE MILLER

Elsa Moegle, graduate of the Institute of Musical Art, New York, and artist pupil of Marie Miller, has recently been appointed harpist with the Women's Symphony Orchestra (Antonia Brico, conductor). Ruth Berman, also a pupil of Miss Miller at the Institute of Musical Art, is second harpist with the National Orchestral Society (Leon Barzin, conductor). She has also recently been appointed head of the harp department at the School of Music in New Haven, Conn.

ESTELLE LIEBLING

Artists from the New York studio of Estelle Liebling have been appearing in operatic performances during the past few weeks: Maria Jeritza, Colette d'Arville, Geri Dorsay and Lucy Monroe with the St. Louis Grand Opera; with the Chicago City Opera, Geri Dorsay, Eleanor LaMance, William Martin, Julia Peters and Jean Tennyson; with the San Carlo Opera on tour, Goeta Ljungberg and Josepha Chekova.

Beatrice Belkin, coloratura soprano, formerly of the Metropolitan Opera, gave a New York recital in Town Hall on November 17. Annunciata Garrotto, soprano, and Georgia Standing, contralto, were the soloists with the New York Mozart Society on November 16. John Dunbar, tenor, was one of the soloists at Radio City Music Hall, New York, during the week beginning November 15.

Lucy Monroe, soprano, has been engaged as the prima donna on the Hammerstein Music Hall Hour on Monday nights. Clair Miller, coloratura soprano, is singing on the same program. The Nightingale Trio, composed of three coloratura sopranos, Yvonne Ravell, Elizabeth Sandor and Nellilew Winger, has been engaged for a guest appearance with Frank Parker on December 21 over an NBC network. The New York Singers have been engaged by WOR to appear every Monday night on Cesare Sodero's operatic program. Garfield Swift, baritone, has been signed by WOR for one year. Mr. Swift is appearing on three or four different programs each week. Sue Read, personality singer, was engaged to appear every Friday night on WOR with Fred Miller's orchestra.

New York Madrigal Society Musicale

The Madrigal Society (Marguerite Potter, president) held a program of music and dancing on December 1 at the Hotel Great Northern, New York. Margaret Ascolese, a soprano of clear and brilliant voice, sang items by modern composers; she was especially effective in Cimara's Stornellata Marinara. Lois Bannerman, harpist, played a Legende (Renie) with facility and taste, adding an encore. William F. Turner, baritone, revealed a voice of expressive quality and wide range. La F. Ellsworth, mezzo-soprano, sang Lieder by Schumann and Grieg, with excellent tone and clear enunciation. For these, the able accompanists were Esta Pike, Elizabeth Peyser and Walter Kob. Dances in costume by Doris and Caryl Baume closed the program, which was heard by a large throng.

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FRITZ KREISLER
and Mrs. Kreisler greeted by Antonia Morse (right) when Mr. Kreisler played at the County Centre, White Plains, New York, on November 21. Mr. Kreisler's concert was the third event of Mrs. Julian Olney's 1935-36 series.

CARMELA PONSELLE
has been re-engaged as soloist for another thirteen weeks on the CBS Bisodol Hour (Broadway Varieties) every Friday evening.

MRS. EDGAR STILLMAN KELLEY
has returned from a tour during which she performed the piano part of her husband's string quintet. She will play the work with the Marianne Kneisel String Quartet at the opening concert of the New York Matinee Musicale, Hotel Great Northern, New York, December 8.

ALBERT STOESSEL,
composer, violinist, conductor and musical educator. As conductor of concert and opera sponsored by the Juilliard Graduate School, New York, this season Mr. Stoessel presents an unusual program including the world premiere of Werner Josten's ballet, Joseph and His Brethren. For the Oratorio Society of New York he directs a Christmas time performance of Handel's Messiah and in the spring, Bach's B minor Mass, both at Carnegie Hall, New York. (Mishkin Photo)

NORMAN NOTLEY, baritone, and DAVID BRYNLEY, tenor,
gave a recital in Town Hall, New York, on November 12. Mr. Notley and Mr. Brynley have appeared here previously with the New English Singers, but this was their introductory New York concert as duet recitalists. Among forthcoming engagements for the pair is one on December 9 at the New Jersey College for Women, New Brunswick, N. J.

LOIS BANNERMAN,
fifteen year old harpist, is fulfilling an extensive concert schedule this season. Miss Bannerman was one of the winners in this year's MacDowell Club contests, the first harpist to receive this award, which includes a recital at the MacDowell Club of New York, under the sponsorship of the organization.

GIOVANNI MARTINELLI
poses at his summer home on the Lido, Venice, for a sculptored head of himself by Giovanni Lucarda, one of Italy's most important modern sculptors, member of the Venetian Committee for the Preservation of Monuments and an exhibitor in the leading galleries of Paris, London and Italy. Mr. Martinelli, now on a nation-wide concert and opera tour, returns to New York in early December to resume his twenty-third season with the Metropolitan Opera.

TEACHERS IN THE ADOLESCENT VOICE CLINIC GROUP AT DALLAS, TEX.,
conducted by John C. Wilcox of Chicago. Mr. Wilcox recently concluded a five weeks' clinic course in Dallas, where seventy-five music teachers from the public schools of that city were enrolled in his class. The subjects covered were training the adolescent voice, choral singing in the schools, and choral conducting. In the accompanying picture Sudie Williams, supervisor of music in the Dallas public schools, is seated in the front row at Mr. Wilcox's right. Mrs. Wilcox is at his left. (Frank Rogers photo.)

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
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OSCAR WAGNER

Pianist and Assistant Dean of the Juilliard School of Music